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Fashion

Beauty breakthrough

The big accessory idea—

clothes, shoes, jewelry, bags, makeup

The toxic-shock syndrome threat

Doctor's orders: do you comply?

The unknown Baryshnikov

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Part of the art of being a woman
is knowing when not to be too much of a lady.

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A most provocative fragrance
by Max Factor.

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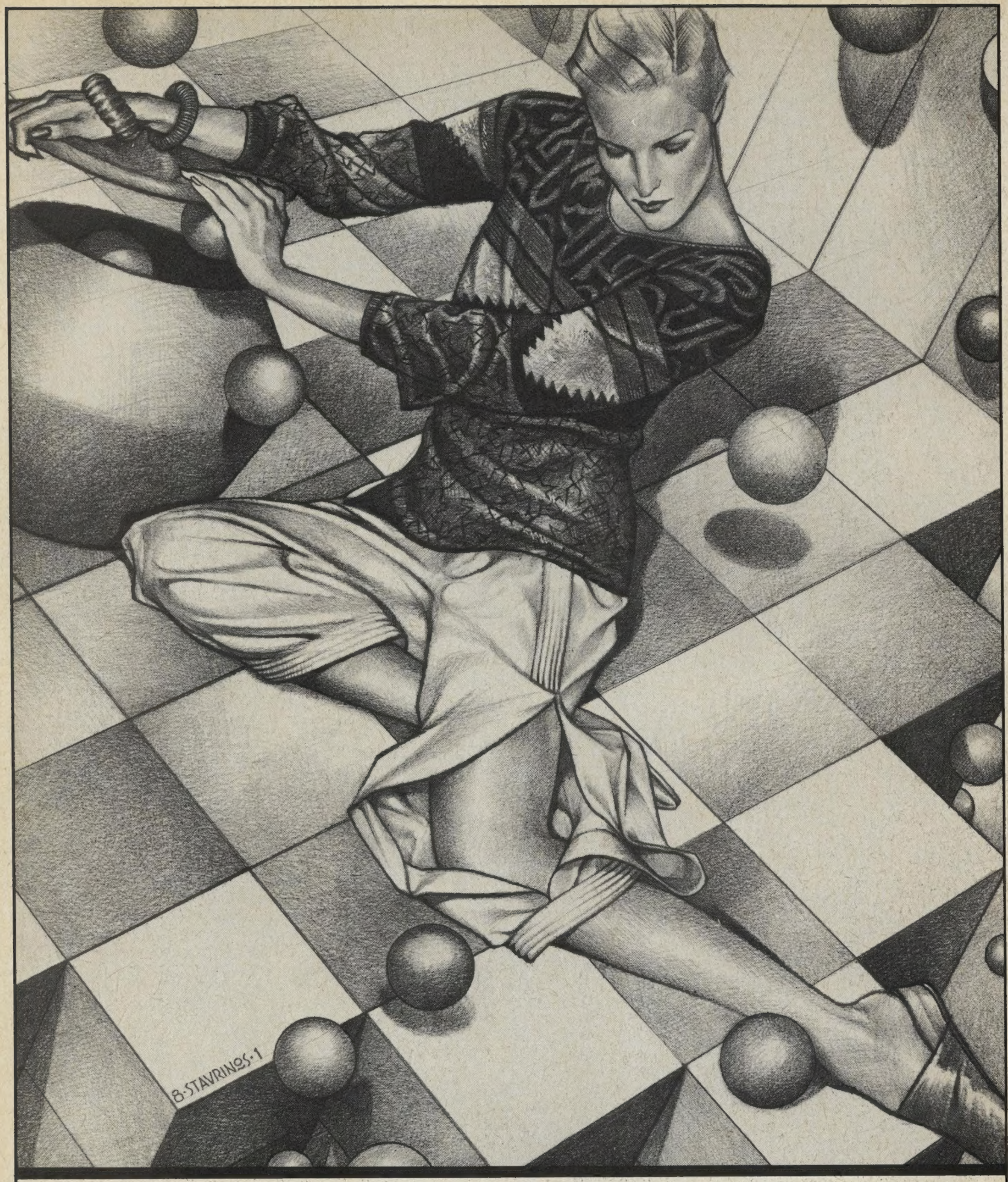
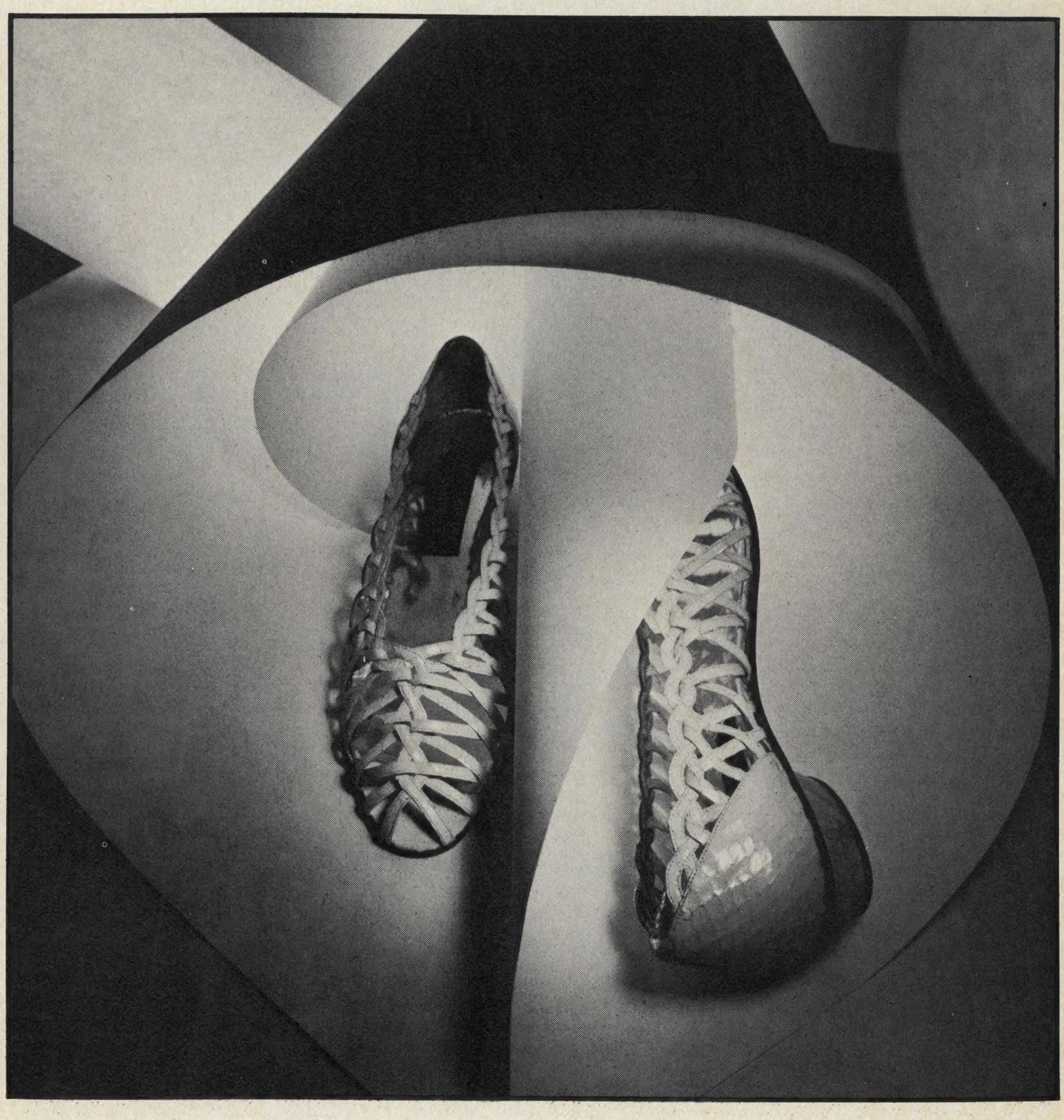


GIANFRANCO FERRÉ, PURELY LINEAR DESIGN.
GEOMETRIC JACQUARD TUNIC IN A BLUE AND BLACK
WOOL BLEND WITH GOLD LUREX ACCENTS. HIS NEW CROPPED
PANT WITH DEEP OPEN PLEATS IN WHITE SILK TAFFETA.
FERRÉ BOUTIQUE, THIRD FLOOR.

BERGDORF GOODMAN

ON THE PLAZA IN NEW YORK • 754 FIFTH AVENUE

andrea pfister



Photography by Mark Arbeit

LINA LEE

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Our Bill Blass gown whispers romance

in a garden of silk organza

Sheer enchantment—flourished with ruffles of pleats from lantern sleeves to floaty full double skirt.
Mimosa adrift with palest lavender flowers, 6 to 12, 2320.00
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(INCORPORATING VANITY FAIR)

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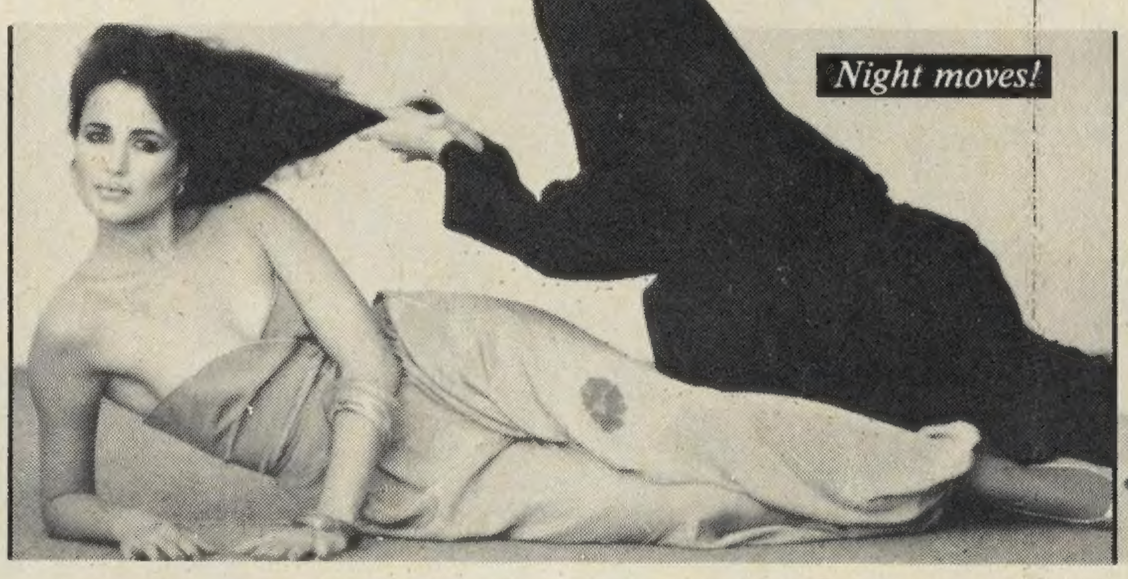

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Bill Blass. When Evenings Are High Gloss.

Photographed in the Algonquin Hotel by Horst

The rustle of silk taffeta traced with lace.

The blouse, black lace over blush pink.
The skirt, cascading pink and black.
The effect, utterly urbane.
1500.00.

This from our Spring '81 collection of evening moods from the inimitable Bill Blass.

On 3, New York.
Also in White Flint.

Hair by **BBC:**
Bloomingdale's Beauty Concept

Place Elegante Dresses at

bloomingdale's

BARNEY'S, NEW YORK

Sonia Rykiel is now in the Penthouse, joining Armani, Basile, Gian Franco Ferre, Claude Montana, Thierry Mugler, Guy Paulin, Kenzo, Perry Ellis and Gianni Versace. Our collection is the best of theirs.

FIRST FLOWERS
OF SPRING
FROM
ANDREA
PFISTER
The freshest Italian blossoms for you.
Andrea Pfister cultivates new
proportion, new elegance, new appeal.
Marshall Field's
A DIVISION OF MARSHALL FIELD & COMPANY

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Jontue

Sensual...but not
too far from innocence.

Jontue Sprays; environmentally safe.

The Beautiful Fragrance
by Revlon

BONWIT TELLER

How cunningly Gloria Sachs seduces the eye with jewel colors and coruscating pattern. Exclusively at Bonwit: Scarf-print silk foulard dirndl, 250.00, teamed with foulard silk blouse, 220.00 Both pieces but handmaidens to the star: an exaltation of silk, massing about the shoulders in soft volume, floating sweetly as a sari, 170.00 Divine theatre for 4 to 14 sizes. Designer Sportswear

Chicago Oakbrook Philadelphia Jenkintown Boston

BONWIT TELLER

How refreshing, the Caumont idea of pantsuiting pointedly un-matched. All exclusively Bonwit's. The collarless, lined wool coat, a marvel of control in midnight navy, white-striped. The thinnest wool pant, hairlined in pale and dark blue. And the last hurrah—the silk blouse, a flame not quenched by cooler striping. For 4 to 12 sizes, 1195.00. The Designer Salon

Bonwit Teller reopens in Manhattan in April. To apply for your Bonwit Charge Account, call toll-free 1-800-527-3592 Ext. 195. (In Texas, 1-800-492-5385 Ext. 195).

Troy Palm Beach Beverly Hills Manhasset Scarsdale Short Hills

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Formula 2 Eyecolor. The first creaseproof eyeshadow and liner pencil in one.

Wink your eyes. Blink your eyes.
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Free of irritants.

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Laura Biagiotti

photo ARTHUR ELGORT

LINA LEE

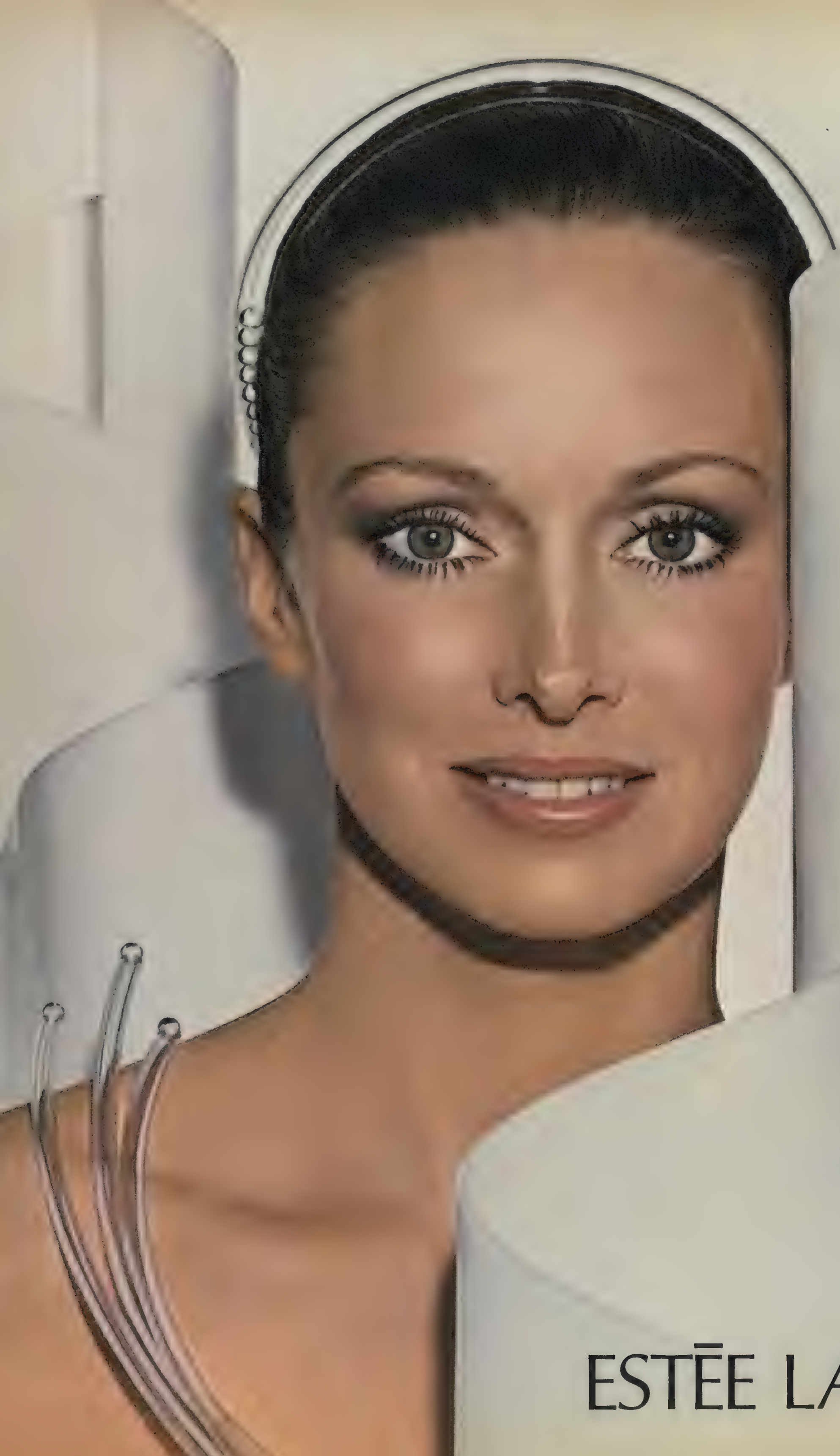
BEVERLY HILLS

Take Control

over the way your skin looks
perhaps for the first time
in your life.

Introducing Estée Lauder's new
Swiss Age-Controlling
Skincare Program:
a take-charge approach
made possible by
advance-team products—
science's new super-achievers
in skincare.

While only nature controls the aging process,
the Swiss Age-Controlling Skincare Program helps control the signs
of aging and recalls the youthful, vital appearance of Swiss complexions
via science, using formulas blended in Estée Lauder's U.S. laboratories.



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ESTĒE LAUDER

The Estée Lauder Guide to all your skincare options:

1. Find your type of skin along the side.

2. Check each column for the products that are precisely right for you. (4 to 6 maximum.)

3. Come in to the Skincare Control Center at your Estée Lauder counter ASAP.*

*As Soon As Possible

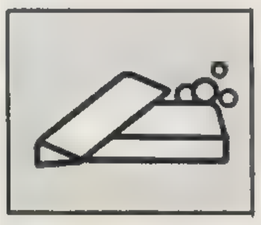
While only nature controls the aging process, the Swiss Age-Controlling Skincare Program helps control the signs of aging and recalls the youthful, vital appearance of Swiss complexions via science, using formulas blended in Estée Lauder's U.S. laboratories.

OILY — NORMAL — DRY

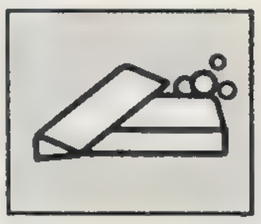
STEP 1 cleansing

Clean, really clean skin is the beautiful beginning. Estée Lauder brings it to you with these super-performing cleansers.

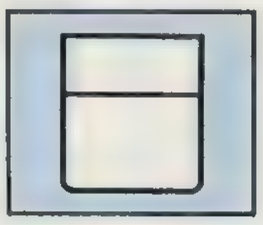
New
Thorough Cleansing Gel ☐
A clear space-age gel that rinses off to leave your skin feeling fresh, clean and vital.



Basic Cleansing Bar n/o ☐
An effective, non-soap, non-alkaline bar that gives you the soap-and-water method of washing in any kind of water.



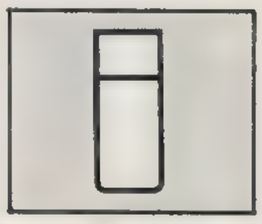
Basic Cleansing Bar n/d ☐
A non-soap, non-alkaline bar with added moisturizer gives the mildest clean of all.



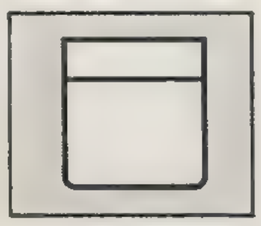
New
Tender Creme Cleanser ☐
A swift, light and delectably creamy formula to massage on/tissue off.

STEP 2 refining

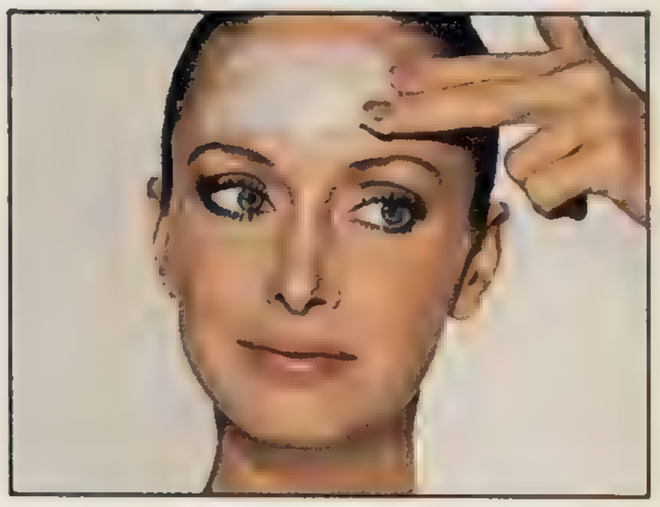
Routinely sluffing dead surface cells leaves your skin with a smooth clear glow you really can't get any other way. You will actually see texture and clarity improve.

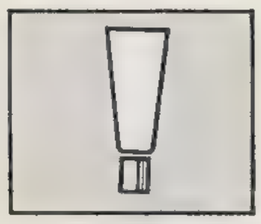


Solid Milk Cleansing Grains ☐
The wholesome way to deep-clean your pores and smooth surface roughness.

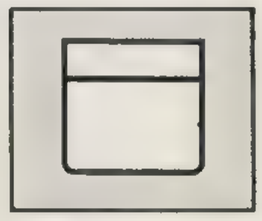


Almond Clay Pack ☐
Scientific granules give the benefits of mild scrubbing plus deep cleansing.





Gentle Action Skin Polisher ☐
An extremely delicate emulsion that simply eases away dulling surface flakes. Ideal for dry and sensitive skins.



Creme Pack ☐
This stimulating mask draws out debris and promotes internal cleansing of the skin.

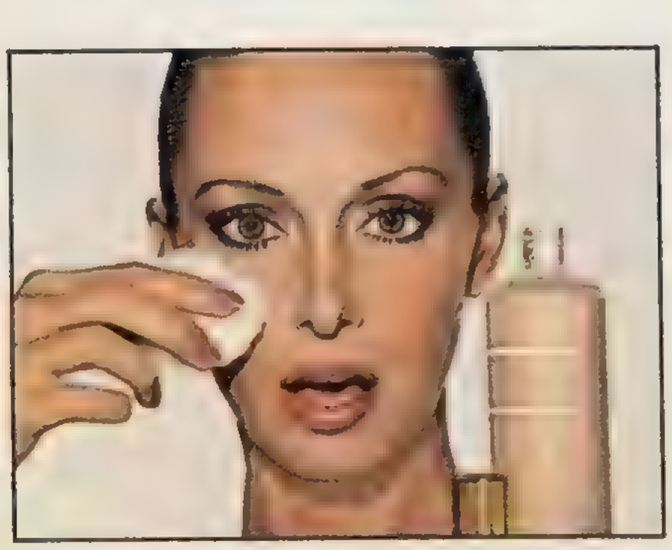
STEP 3

protection

Totally new and important for today's needs, protectors create an invisible barrier between you and the harmful effects of sun and pollution. They also get the skin ready to accept the nourishers to come.

New
Full-Strength Protection Tonic ☐
The vigorous alcohol-based skin protector is immensely efficient for preparing normal and oily skin for further treatment.

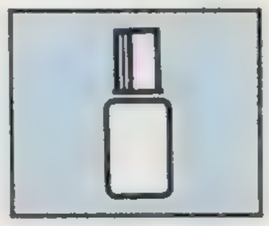
New
Gentle Protection Tonic ☐
The kindly non-alcoholic neutralizing protector prepares normal to dry and sensitive skin for further treatment.



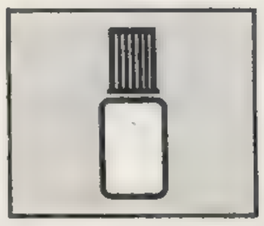
STEP 4

nourishing

These extraordinary treatments have breakthrough formulas that bind in moisture, strengthen skin's protection, increase elasticity and encourage skin to look and act younger.



New
Non-Oily Skin Supplement ☐
A victory for oily skin; helps restore smoothness and resiliency without leaving any oily residue.

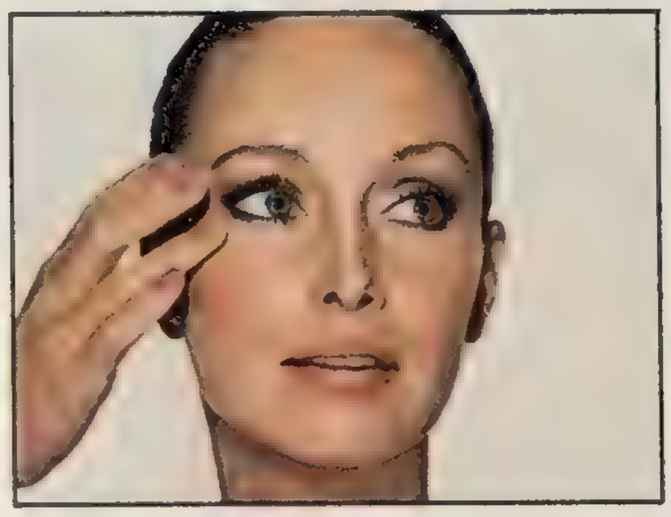


Swiss Performing Extract ☐
More than a moisturizer, this is the classic 24-hour super nourishing lotion that protects, softens and smooths.

New
Age-Controlling Creme ☐
This extra-rich concentrated cream encourages all skin (and dry skin in particular) to do what young skin does on its own—look soft, smooth, radiant.

special care

When needs and preferences are special, these super-performers are experts in speeding help where you need it most.



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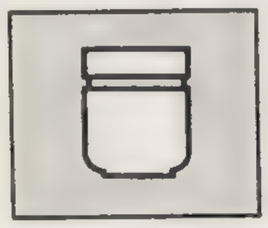
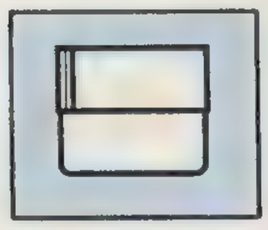
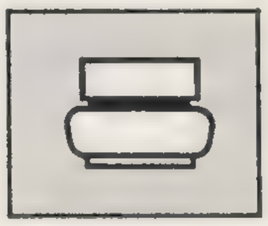


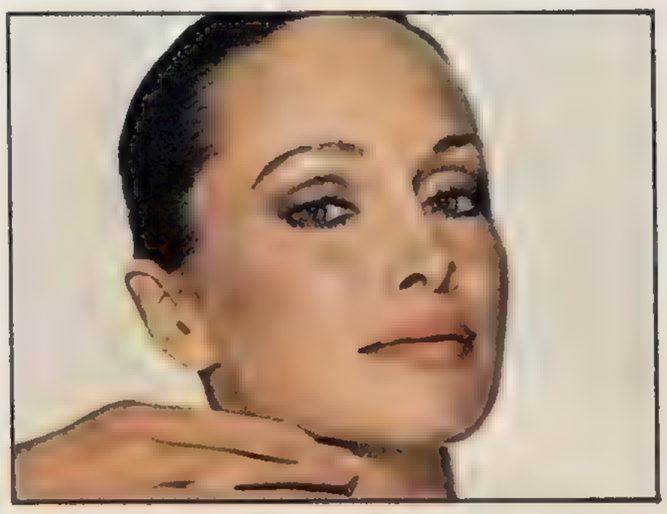
Maximum Care Eye Creme ☐
24-hour protection against the tiny lines that first appear around your eyes.



New
Swiss Eye Creme ☐
Extra emollience designed specifically for thin, vulnerable skin.



European Performing Creme ☐
Precious emollients encourage skin to breathe through other treatments.



-CONTROLLING SKINCARE PROGRAM

Ralph Lauren

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Powder Pink
Mandarin Coral
Copperglaze Bronze
Daring Young Red (Creme)
Carioca Pink
Cadillac Red (Crystalline)
Fire Pearl
Misty Plum
Goldleaf Red
Copperglaze Sienna
Misty Mauve
Mocha Polka
Ming Rose
Misty Coral
Rio
Flowering Plum
Fire & Ice
Shanghai Scarlet
Cadillac Red (Creme)
Heather Silk
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Rose Rubies
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SAKOWITZ

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The dotty Kappi. Fashion's mad about the mini-dot look and Kappi does it refreshingly in a spirited shirtdress with special detailing. Creme and navy poly twill, sizes 4 to 14, about $80.
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(Incorporating Vanity Fair)

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Your Letters

Man-made genes: worry or wonder?
Your recent articles by Melva Weber and Ellen Switzer on genetic engineering (November 1980) were fascinating. The alarming rise in the number of cancer-related deaths and people being diagnosed as diabetics makes it somewhat reassuring to learn that science is coming closer to victory in the battle against these diseases. The other side of the coin, however, is the argument against geneticists manufacturing an initially helpful organism whose complete metamorphosis is uncertain. What tragic circumstances could result if scientists were to create an "Andromeda" prototype that might overtake us all by an act of human error? I wonder, is science adequately prepared to take on the tremendous responsibilities that surround genetic engineering?
Trifina Huntington
Hudson OH

Praise for the "new" men
So nice to know that men have graduated from the "great legs" school of what makes a woman attractive ("Vogue's View," November 1980) to the more substantial qualities of intelligence, independence, self-confidence. I don't know to what we owe this matured change of heart, but any man that finds women with these characteristics more appealing certainly appeals to me.
Cindy Lauer
Boonton NJ

Mailer, the tender
Just a note to applaud your superb article on Norman Mailer in the December issue of Vogue. This is the kind of feature that keeps me buying your magazine.

I always enjoy Cathleen Medwick's writing but her interview with Mailer was the best ever. It revealed a surprising new dimension in Mailer—a tenderness—that I had never seen before. Keep up the good work!
Sarah Crittenden
Boulder CO
(Continued on page 103)

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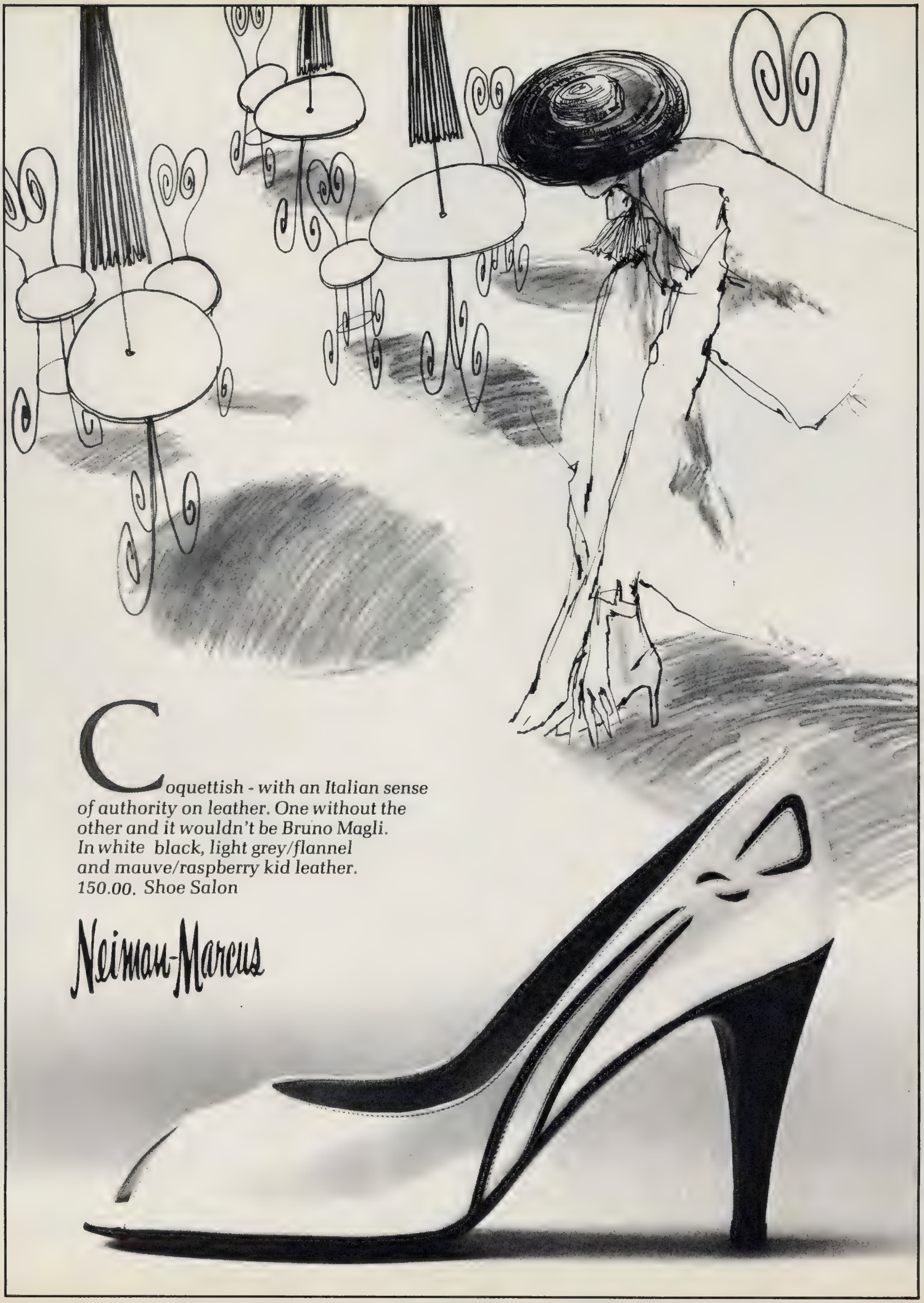
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WHAT'S NEWS, WHAT'S COMING

Triple-twist movie puzzler . . . appetizing art . . . pop music's starry superwomen

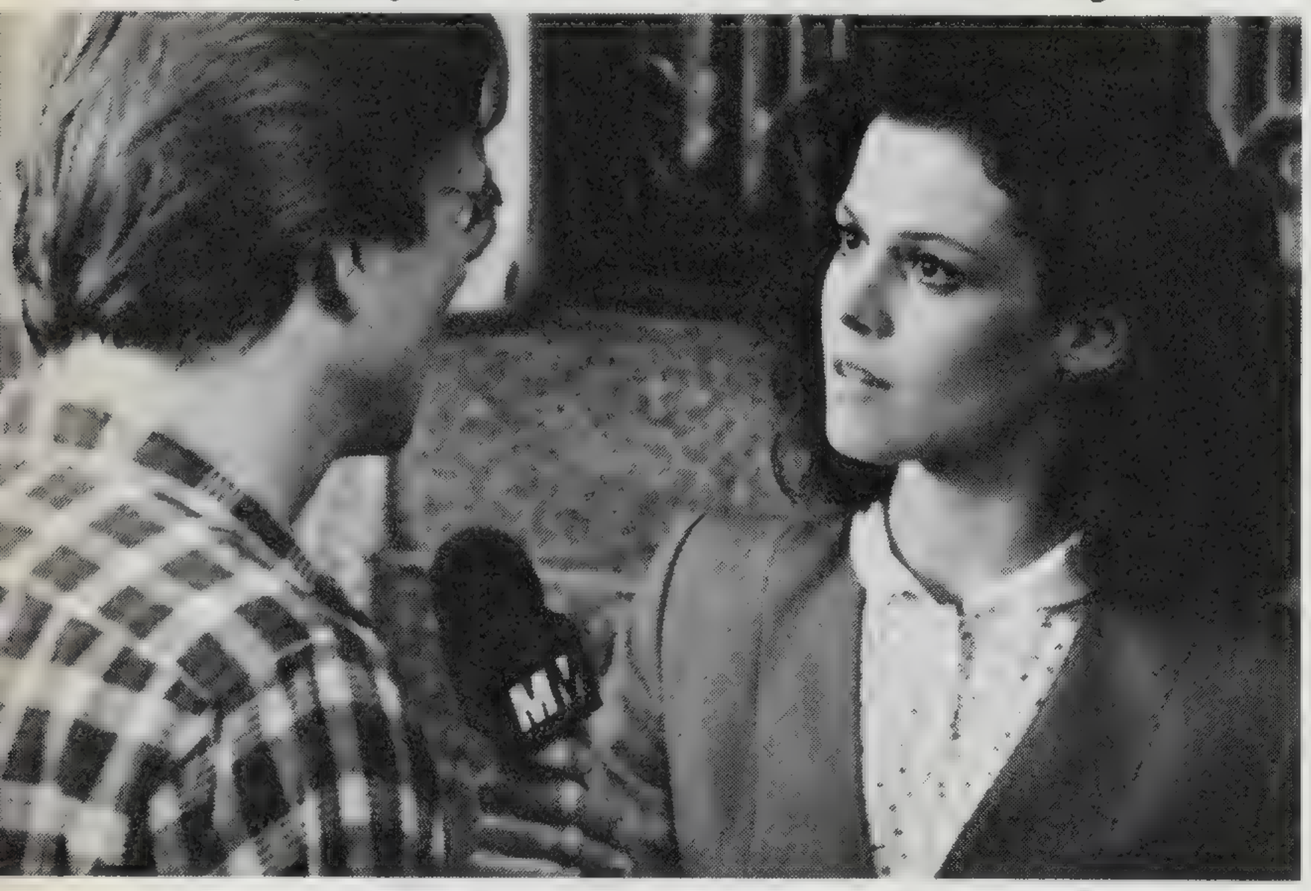
movies

BY REX REED

Eyewitness
Starring William Hurt and Sigourney Weaver; directed by Peter Yates

Director Peter Yates and Oscar-winning scriptwriter Steve Tesich, the team responsible for that hearty, rewarding comedy *Breaking Away*, have joined forces again to embroider a sophisticated spider web of murder, mayhem, and mystery called *Eyewitness* that should satiate appetites for contemporary thrillers.

William Hurt, the brilliant young New York stage actor who made his film debut in *Altered States*, plays Daryll Deever, a decorated Vietnam veteran who works as a janitor in a Manhattan office building. Lonely and disoriented, he watches a lot of TV to pass the time in the seedy apartment he shares with a vicious watchdog, and becomes infatuated with a girl reporter on the 10 o'clock news.



Hurt and Weaver: flirting with romance, danger, in "Eyewitness"

When media attention focuses on a murder in Deever's building, the newscaster gets assigned to the case; to prolong their relationship, he intrigues her by pretending to know more about the case than he actually does, plunging them both into a vortex of danger and jeopardizing both of their lives.

Sigourney Weaver, the statuesque beauty who manned the spacecraft in *Alien*, is Tony Sokolow, the ambitious *Eyewitness* news reporter who sees a chance to move up from features into hard news without realizing she could get killed in the process. The rebellious daughter of wealthy, cultured Soviet Jewish musicians, she shocks and disappoints her cellist mother (Irene Worth) and violinist father (Albert Paulsen) by turning her back on a career as a concert pianist and dabbling in broadcast journalism, a job both of them consider "frivolous, unworthy." When her fiancé, a wealthy, debonair Israeli diplomat (Christopher Plummer) dedicated to smuggling endangered Jews out of Russia, becomes a prime suspect in the case, she isn't so sure. The plot thickens, nerves fry, while the Yates-Tesich team unravels an elaborately constructed puzzle in the Hitchcock tradition.

With red herrings tossed in your path throughout, *Eyewitness* is not always plausible. It has Oriental villains, Israeli agents, man-eating dogs, chases across fire escapes and on motorcycles in the New York traffic, and a horse stampede in the riding stables on West Eighty-ninth St. And there is a subplot—involving another Vietnam vet (James Woods)—that is more elaborate than necessary. But Yates has made fine use of rich location settings to give the city a cosmopolitan look. His keen eye for polished details and Tesich's skill in developing interesting, offbeat characters result in a film of enormous suspense and style in the tradition of *Laura* and *Rear Window*. It is also a love story that bridges the gap between two cultures—the working-class world of the janitor and the stuffy, intellectual world of the Jewish émigrés—set against the backdrop of a political thriller.

Sigourney Weaver has a cunning allure rare in contemporary jeans-and-sandals actresses, and it is all the more fascinating when combined with Tesich's tart dialogue. William Hurt is the kind of appealing movie hero rarely explored in today's films: corny, warm, vulnerable, sentimental, and gratifyingly old-fashioned. He has the pain of a James Dean, the sincerity of a Monty Clift, and the bright future of a mega-star.

art

BY DAVID BOURDON

Wayne Thiebaud Painting
Walker Art Center, Minneapolis; through March 22

After a long, varied career that includes cartooning, set design, and advertising art, Wayne Thiebaud achieved "instant" renown and critical acclaim in 1962 when he exhibited delectable still lifes of typically American foods—bakery cakes and pies, ice-cream cones, hard candies, hot dogs, and barbecued chicken. For a while he was the most widely admired member of a new wave of artists who drew their inspiration from commercial art and mass media.

"Yellow Dress" by Thiebaud: his paintings cheerfully celebrate American mass culture

Eventually, critics perceived that Thiebaud did not really qualify as a Pop artist. His still lifes display the simplified compositions and severe cropping that he learned in his years as an illustrator, but he does not share the Pop painters' predilection for flat-colored, two-dimensional designs. Thiebaud renders his pieces and cakes as three-dimensional solids, capable of reflecting light and casting shadows. Moreover, they are painted in unconventional, gorgeously modulated hues with lush, sensuous brush strokes. Thiebaud is a realist with an extremely distinctive style, too involved with expressionist, "painterly" painting to fit comfortably in Pop art's orbit.

Because Thiebaud has been honored with numerous museum retrospectives over the years, this modestly scaled exhibition (approximately sixty paintings and drawings) concentrates on work of the last decade. Most of the artist's pictures fall into three main categories: still life, figure studies, and landscape.

The still lifes of food and clothing continue to be of consistently high quality. The frosted cakes and cherry tarts are rendered with caressing strokes of buttery pigment and creamy impastoes that simulate the actual textures of sugary fruits and icing. The subjects are almost always centered against a stark white background, illuminated by harsh, seemingly

("What's News" continued on page 41)

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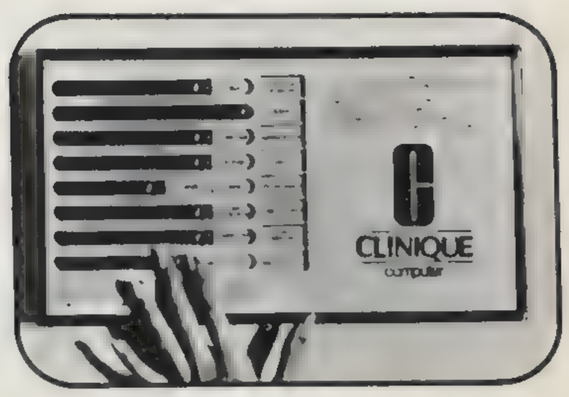

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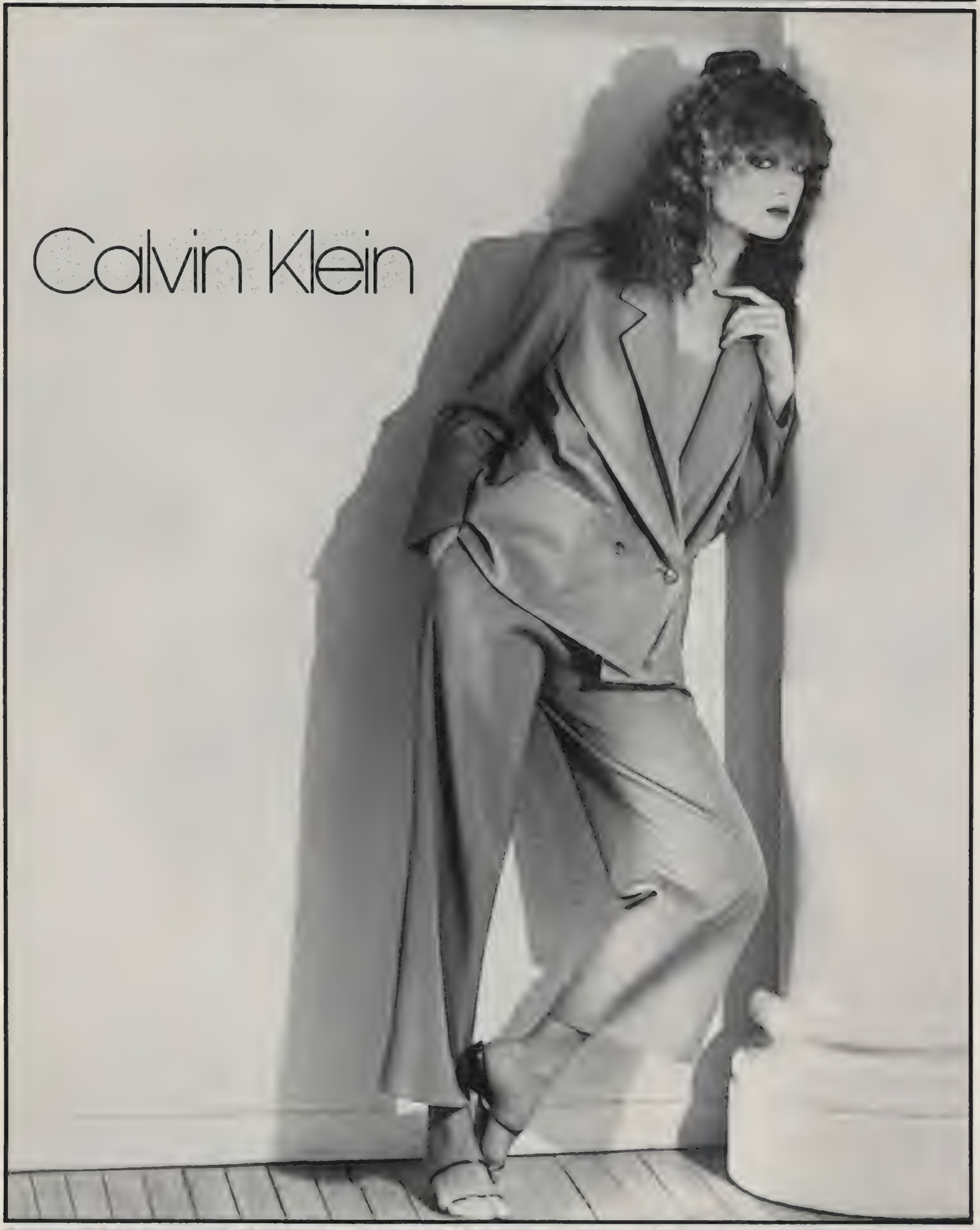

SWANSONS
KANSAS CITY, MISSOURI

fluorescent light, and outlined with chromatic halations—smoldering reds, electric oranges, emerald greens.

The often humorous landscapes are disorienting head-on views of San Francisco's roller-coaster hills. Capitalizing on the city's demented topography, Thiebaud pictures the startlingly vertical terrain from odd angles, creating peculiarly arched or angled horizon lines. They look like views that one might see from a crashing plane.

Thiebaud's paintings cheerfully celebrate American mass culture—its appetites, fashions, and storefront materialism. With considerable wit, irony, and style, he presents a visual anthology of Americana, from gumball machines to freeways. The show travels to Fort Worth, St. Petersburg, and Philadelphia.

American Porcelain: New Expressions in an Ancient Art
Renwick Gallery of the National Museum of American Art, Washington, DC; through August 16
Porcelain, that aristocrat of ceramics, is a demanding medium, as slippery as cream cheese and as stubborn as window-glazing putty. Though it is temperamental and unpredictable, porcelain is prized for its special qualities—its incomparable whiteness, seemingly fragile translucence, fine-textured body and glossy, vitrified surface.

The Renwick Gallery, one of the nation's most prestigious showcases for design and crafts, decided to find out what contemporary artist-craftsmen are doing in porcelain, resulting in this encyclopedic survey of works by 108 ceramists. The show covers a broad spectrum, from relatively traditional teapots, vases, and other vessels to funky, figural sculptures.

The show's most successful pieces are vessels given a new twist or a distinctive glaze that sets them apart from historical prototypes. Particularly noteworthy: Rudolf Staffel's deliberately distorted thrown-porcelain vase with incised markings; Don Pilcher's lidded jar with acid etchings and salt glaze; Edward O'Reilly's exquisitely glazed "landscape" vase; Virginia Cartwright's celadon-glazed jar; and intriguing works by Laura Andreson, Tom Spleth, and Betty Woodman.

The sculptural pieces are of less consistent quality; but, when they succeed, they are excellent. Among the best: Jack Earl's fastidiously modeled, meticulously painted figure of a woodsman and a tree trunk that enigmatically turns into a country landscape and Richard Notkin's cast and carved relief that reproduces in miniature a three-story-high wall, showing traces of demolition, patchy areas of exposed brick, and remnants of bathroom fixtures.

Unfortunately, many ceramists are too clever for their own good, indulging in gimmicky, jokey ideas: a gigantic teapot in the form of a toilet or an ocarina in the form of a human foot. No medium, no matter how aristocratic, can elevate such inane efforts into significant works of art. Too bad the show's organizers were so tolerant; they might have given us a smaller but better selection. The exhibition travels both nationally and internationally through 1984.

books
BY ALLENE TALMEY

Tar Baby
By Toni Morrison (Alfred A. Knopf)
Set on a semi-isolated Caribbean island, this new novel by Toni Morrison (her last, *Song of Solomon,* won the 1977 National Book Critics' Circle Award) has undercurrents of tension and conflict: interracial, intraracial, and familial. *Tar Baby* is not without its elements of comedy—or absurdity. Central to the book, but aloof, is a retired, aging millionaire with a much younger wife who prefers Philadelphia to the tropics, and who is pursuing the affections of her now grown dilettante son whom she ignored when he was young. An at-home Christmas is the book's centerpiece, as the mother anticipates—and the father dreads—the arrival of the son. Other

PHOTO: © 1977 HELEN MARCUS

Toni Morrison's new novel, "Tar Baby": on the "sheer edge of human relationships"

characters include a Black couple, butler and cook, who have been with the family for decades; loyal, these two adore the master and hate his wife. The Black couple's niece, orphaned, not so Black, beautiful, educated (at the expense of the millionaire), arrives and stays in the main part of the house—not as a servant.

Into the murky background comes a furtive, Black ship-jumper who hides out in the house for days, steals food, and is finally discovered in the wife's dressing room. The millionaire, ignoring his wife's panic, invites the housebreaker to dinner. All are aghast; but the reclaimed criminal fascinates the niece (much to the horror of the household couple).

The hoped-for Christmas shatters and astonishing events occur—some of them rooted in island legends. Perceptive, pertinent, this novel takes one to the sheer edge of human relationships—stark, and sublimely penetrating.

George Orwell
By Bernard Crick (Atlantic Monthly Press)
Fascinating, insightful, exhaustively researched, this biography of George Orwell by Bernard Crick is the first and only one authorized by Orwell's widow (in his will, Orwell specifically asked that no biographies be written). Born Eric Blair in 1903, the son of a minor British civil servant, he later adopted—

("What's News" continued on page 45)

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WHAT'S NEWS, WHAT'S COMING

somewhat by chance—the name George Orwell; the main purpose of the pseudonym was to separate the family name from the author's public stance. Orwell was so careful about this separation that some of his oldest friends did not know that Blair and Orwell were the same man until just before his death.

Orwell claims to have had a lonely and somewhat unhappy childhood. This is not fully confirmed by his contemporaries; but there is no doubt that the seeds of his later lifelong detestation of authority and totalitarianism germinated at prep school where he was crammed for a successful entrance into Eton, as a King's Scholar. There, Crick notes, he "rested on his oars," and his scholastic ambition (if any) withered. With University out of the question, he obtained a civil service appointment in the Burma police. After five years, he resigned; he could not stand the Imperial autocracy, the inequities suffered by the Burmese and their hatred of the British.

Deciding, not for the first time, that he wanted to be a writer, he found great inner conflict between his distaste for being "lower-upper-middle class" and his wish to help those subjected to systems which he abhorred. He plunged himself into the "low life" of London and Paris and lived a life of poverty—falsely, as some say, because he could always retreat—and the experience resulted in ill health that would eventually lead to his early death.

Orwell's aim was to become a "political writer"—with equal emphasis on both words. With *Animal Farm,* he achieved his goal, as far as others were concerned—though Orwell himself remained skeptical. The book was commercially successful, and led Orwell to his last novel—*Nineteen Eighty-Four.* His drive to finish this book, after seven painful months in a sanatorium, essentially killed him; he could not stop working. He saw the book published, but never reaped acclaim.

Bernard Crick ends: "He hated the power-hungry, practised intelligence and independence and taught us again to use our language with beauty and clarity . . ." This unique biography of a somewhat eccentric man, faithful to his tenets, seen through the eyes of his contemporaries and his own writings and correspondence, is detailed, open, and consuming.

Beginning To See the Light
By Ellen Willis (Alfred A. Knopf)
Intriguing, humorous, serious, and unpretentious, this collection of pieces by Ellen Willis spans the late 'sixties and decade of the 'seventies. For the past decade Willis' pieces have appeared in *The New Yorker, The Village Voice,* and *Rolling Stone.* The early group of essays concentrates on performance—movies, singers, writers, rock, pop and folk music—plus an essay on the bicentennial and one on the coming politics of the 'eighties: "You have to have been through the 'sixties to truly appreciate the 'eighties." The piece on Jackie Onassis is an acute stunner: "As a participant in public life—in history—Jackie is insignificant."

The second group of essays deals mainly with social issues—feminism, pornography, rape, abortion and anti-Semitism, but they are never heavy-handed. The sense of humor is never lost, the point of view is cogent and balanced as Willis works through these tricky and emotional issues. The final piece is personal: her visit to her brother in Israel and her confrontation with his recent conversion to Orthodoxy. Here, as in many of the pieces, Ellen Willis is a forthright participant. Stunning in their reality, insight, and logic, these essays are entertaining, sensible, and significant.

collecting

BY JUDITH GOLDMAN

The eclectic eye: tips for new collectors

The collectors I've met seldom know why they collect. Some people are born accumulators, natural pack rats. Others, like the stamp collector, develop a specific interest. But along the way, every collector changes. Tastes narrow

("What's News" continued on page 46)

where to eat now

The SoHo Charcuterie and Restaurant at Ann Taylor

JADE ALBERT

There is fantasy food (sometimes too improbable to eat) and there is imaginative food. We are delightedly concerned with the latter when it is, indeed, conceived and produced by cooks who really understand comestibles and how to combine them for a more glorious pleasuring of our taste buds. And that is why we sing praise to The SoHo Charcuterie, etc. etc.—this time uptown, overlooking the very Manhattan turbulence of East Fifty-seventh Street just off Fifth Avenue. Here (as in its downtown progenitor), Madeline Poley and Francine Scherer provide a good-looking dining room—white, light, and happy—which pulsates with some of the best imaginative food in town (a marvelous oasis on a fraught shopping day). Typical: a rich bowl of beet soup, actually a comforting purée of beets, carrots, onions, sherry wine vinegar in veal stock then a toss of walnuts, a dollop of sour cream; a sampling of salads, elegantly arranged and chockablock with surprises—green beans spiked with pine nuts and lavished with pears in a chèvre dressing! So it ravishingly goes—a trace of chicken in cognac invigorates a boudin of veal. And The Doris! Here's a dense chocolate confection rich with white raisins, tingling with Scotch! That's imaginative food. —L.L.
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as they're refined, or, as in the case of New York realist painter John Madder and his wife, Muffie, taste grows expansive. The Madders have found ways to take almost everything in.

The Madders once lived in pristine rooms with white walls, Eames chairs, and Russel Wright plates. As art students, they had learned their Bauhaus lesson; as young married painters, perpetually broke, they found comfort in the concept "less is more." Now they dwell in irrepressible clutter. They have no bare walls. What happened to their taste for lean splendor? "John became a collector," explains Mrs. Madder, "even when we were penniless he found ways to buy things. He traded paintings, bought objects on time. But it was the William Morris wallpaper—when the first roll went up, it knocked out the Bauhaus."

White walls flattened and equalized objects whereas the densely patterned wallpaper delineated them and created depth. More became more. The Madders' living room is a storehouse of styles that prove the principle. Etchings by Whistler, Klinger, Tissot, and still-unappreciated American John Taylor Arms cover walls hung with the mauve and soft green William Morris paper. A Navajo basket, Mayan masks, and Audubon prints share the parlor floor with three Regency-style sofas, a Hepplewhite table, and ancient Greek and Roman fragments. Japanese prints flank the staircase. A dark African sculpture stares from one corner; a nineteenth-century French terra-cotta dancer shaking a tambourine stands in another. Tiffany lamps shine on deep-colored Oriental rugs. The room has no space. Neither does the ground floor filled with American folk art, or the terrace that holds a terra-cotta griffin and a statue of Pan.

Early on, the Madders learned to buy on a shoestring. It all began on a Fulbright to Rome, when Mr. Madder bought a bag of fragments at a flea market. Glued together, the shards formed a Greek vase. The restored piece had an authentic aura; it was also affordable.

Similar pragmatic principles guided furniture acquisitions. Still living a tightly budgeted life with three children and three teaching jobs, the Madders bought a brownstone house and needed furniture. Nineteenth-century pieces matched the house and were inexpensive; the Madders found most of this furniture eight years ago on New York's Columbus Avenue. "I would have been intimidated in a grand Madison Avenue gallery. I liked to wander and stumble on things. It's as if I were meant to own them," explains John Madder.

Though he can now afford to shop at expensive emporiums, Madder still shops Columbus Avenue and honors his early collecting principles. "There's always something no one has looked hard at—Peruvian art, ancient art by out-of-fashion tribes. I have an Audubon print of a big bird that has just eaten a catfish—all that is left of the catfish are intestines. It cost less because the subject matter repels people."

Chance, practicality, and the age-old compulsion to own things have played equal roles in forming the Madders' collection. But an artist's eye for line unites their disjunctive accumulation. The collection reflects angles, curving forms, and two people acting on instinct.

("What's News" continued on page 51)

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WHAT'S NEWS, WHAT'S COMING

tv

BY GLORIA EMERSON

Talk-show superhosts: what it takes

John Davidson on CBS is the latest entertainer to have a national talk show and he, like others, relies heavily on his glossy good looks and perpetual animation to make his program work. Having to make a talk show a success seems a deadly business, but of the many on the air, not all are abysmal. Certainly, NBC's Phil Donahue is the most engaging and serious interviewer. His morning program has coherence and meaning because he takes one subject and lets his guest, and the audience, address themselves to it. Some people think Dick Cavett is overrated unless he is interviewing Katharine Hepburn, and few disagree that Johnny Carson doesn't interview people, he permits them to perform—provided the act includes himself.

Tom Snyder on NBC's *Tomorrow,* which follows *The Tonight Show Starring Johnny Carson,* tries everything, and it doesn't really work. He is not Donahue or Carson or Cavett, and he can never be the best interviewer of them all, Bill Moyers on PBS. Snyder is often strangely adolescent, and after all these years on television he still seems to be a novice at interviewing, rather clumsy when it comes to drawing out people. He babbles, he interrupts, he does not seem to do enough homework on the topics his guests discuss. He tries to be spontaneous in the mistaken belief this will make him more charming. He is so unpredictable that I occasionally tune in just to see if Snyder has come of age. The answer: not yet.

His flirting and taunting sometimes makes his guests who are women angry but some just droop. When Sally Kellerman, the actress, was a guest, Snyder seemed like a man who had lost control. "Do you think blonds have more fun?" he asked. Sometimes, he narrows his eyes and frowns a little when he thinks his questions are going to pierce the defenses of his victims—"the Mike Wallace technique."

One night when Snyder was chatting with a California writer, and nagging him for drinking Perrier, the subject of the earthquake in Italy and the fires in San Bernadino, California, came up. "Why are we always so quick to help the needy overseas and not our own?" said Snyder. It was an offensive question. Here's why: the peasants in Italy were without resources. The Californians whose houses burned certainly suffered; but in many cases they had insurance, bank accounts, lines of credit, and friends who would shelter them.

I once excused Snyder's ineptness on the grounds he was profoundly bored with his work; but Morley Safer of CBS's *60 Minutes,* one of the more interesting and witty guests on *Tomorrow,* did not bore him—yet once again Snyder botched an interview. Instead of asking thoughtful questions of one of TV's best reporters and most elegant essayists, Snyder inquired: "Why is it so difficult for this network, NBC, to do a program that doesn't emulate *60 Minutes* but tries to find the same kind of audience and present in different ways similar kinds of information?" Why ask CBS's Safer? And why should we care?

MORE TV:

The tantalizing trinity—Dame Joan Sutherland, Marilyn Horne, Luciano Pavarotti—on stage together, at last, in "Live From Lincoln Center" (March 23, 8:00 P.M. on PBS). The program gives each super-nova maximum exposure, performing radiant arias, duets, and trios from "La Bohème," "Norma," "Carmen"—unforgettable. —D.D.

music

BY DAVID SARGENT

Pop's wonder women: easing into the '80s

The '70s were generally regarded as a decade of conservative, personal retreat. This was also the decade of women pop-music performers. Some might see that as a contradiction: feminist assertion bucking the reactionary tide. Others might find it a reaffirmation: symbols of passivity and docility for a traditionalist time. Needless to say, both interpretations make some sense. But now we're in the '80s, and pop music itself seems to be confused, both stylistically and in terms of sales.

The confusion and underlying stability of American pop have been mirrored in the recent recorded work of four of its most successful and characteristic women singers. Barbra Streisand is the most stable and—perhaps over the long run—the most commercially successful. She owes her consistency to her appeal to what has always been a constant appetite on the part of the American public, for rhetorically emotive, slightly vulgar, Broadway-belting ballads. Streisand has a powerful, distinctive voice, an assertiveness of personality that women can identify with without feeling too challenged, and the ability to update her arrangements without disturbing what she does so well already. Her latest album, *Guilty* (Columbia), is a classic example. She has gone out and collaborated with a fashionable and commercially powerful ally—Barry Gibb of the Bee Gees in this case (her last collaboration was with Donna Summer). The result sometimes poses a contradiction between Streisand's stentorian strength and the whispery Bee Gees confections. But mostly the partnership works well, as proven already in the marketplace.

Miss Summer herself seems in a slight quandary, as do the other two singers under consideration here. She made her reputation as a purveyor of sweaty dance-floor excitement, slickly and imaginatively packaged by the progressive-disco productions of Giorgio Moroder. But now disco is dead; and Miss Summer seems determined to prove herself in a wide variety of idioms, and in particular to establish herself as a ballad singer. The trouble with breadth of range, however, is a loss of focus. The best songs on her new *The Wanderer* LP (Geffen) are the uptempo ones. Miss Summer has a powerful voice, one that suits the gospel effusions of her new, born-again material very well. But basically she is best at projecting a steamier mood, and her own inclinations and the tastes of the moment work against that.

Linda Ronstadt has long been known for a truly remarkable breadth of range; but right now her recording career seems slightly rudderless. After building an early career as a country rocker, she pretty much gave up country and shifted over—with even more enormous success—to rock and rock-flavored ballads. Then, last year, she came out with a quasi-new-wave rock record that frequently had its moments, but didn't really reflect her deepest talents. Now, Ronstadt is halfway through a full year devoted to Gilbert and Sullivan—in Joseph Papp's *The Pirates of Penzance* on Broadway. That music brought out an operatic upper register she'd hardly used before, and will eventually reach the public at large through a cast album and film. But how it will feed back into her pop career remains to be seen. In the meantime, there's a second Greatest Hits compendium covering the years 1976-1980 (Asylum), with the release date—and the stylistic direction—of her next new album very much up in the air.

Finally we have Blondie, which is really the name of the band whose lead singer is Deborah Harry. Miss Harry is the queen of American new-wave rock; but she and her boyfriend, Blondie guitarist Chris Stein, have always shown themselves dissatisfied with mere formula. That has meant a succession of albums that sometimes find a convincing (if momentary) focus and sometimes sprawl all over the stylistic map. *Autoamerican* (Chrysalis), the band's latest, is a sprawler. Several of the songs are just delightful, and Miss Harry shows nice signs of genuinely extending her range, even if all her work remains within the context of her own sweetly detached personality.

'Seventies pop-music darlings: Ronstadt (above) and Streisand (right): Will their artistic soul-searching play in the no-nonsense 'eighties?

But pop music is a game of trends and hits and one wonders how long the public will tolerate restless artistic and personal searching—from any of these four women. The fact remains that while all four may well remain popular for years, the time is ripe for some new trend that will seize people's imaginations and unite the multitudinous factions that have fragmented mass taste.

jr Jill Richards

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Between Us

See yourself as scientist... TV producer...Supermom or even as art's "honoree"

By Lorraine Davis

HELP WHEN YOU NEED IT

Women can't be really equal until we give ourselves the same attention we've always lavished on men and children. Group interaction remains an effective way for us to help each other. Here, some assistance in forming your own mutual-aid groups for a lift with jobs, children, whatever gets you down.

For success as a mother: *How to Grow a Parents Group,* by Diane Mason, Gayle Jensen, and Carolyn Ryzewicz, published by The International Childbirth Education Association, Inc., tackles the loneliness and frustration that strike new parents with instruction in forming your own mom/dad support group, perhaps a "help line" for fast nonmedical advice (how to soothe a crying baby is basic), seminar for mothers and children. To order book: $6.95 to CDG Enterprises, P.O. Box 97, Western Springs IL 60558.

For success in a job: *Beyond Coping,* a booklet by Patricia J. Fleming, Ph.D., is a clear road-map to your own vocational-achievement support group that can take you "beyond coping towards success and satisfaction in work." Fleming leads you from membership flyers in supermarkets to brainstorming, flow-charting, even towel-pulling techniques (helps you realize how much energy you have available to you). Send $2.50 plus 50¢ postage and handling, Beyond Coping, P.O. Box 1884, Boston MA 02105.

For success as a woman: *Guidelines to Feminist Consciousness Raising,* by Harriet Perl and Gay Abarbanell, now in its third edition, is said to produce successful and exciting CR no matter how inexperienced the group. To order: $6, from Harriet M. Perl, 1121 Hi Point Street, Los Angeles CA 90035.

THRILLS AND CHILLS: WOMEN IN THE SCIENTIFIC LIFE

"Normally one is alone with uncertain ideas, or one idea, and that is wonderful; it is exciting.... Then 'vroom,' it comes, or it does not come.... Of course turning ideas and hunches into a concept is the most difficult of all; and ... the gestation of an idea is really a kind of birth.... The birth of an idea, or the birth of a child, or the birth of the Universe are really the only times when there is a *Big Bang.* It is always accompanied by a lot of pain."

The speaker is the protagonist of *An Imagined World,* June Goodfield's account of the life of a real woman scientist, published this month by Harper & Row. Ms. Goodfield, Ph.D., a science historian who's also written a thriller, in this suspenseful account of the experiences of a woman cancer researcher takes us inside the nerve-wracking, mind-stretching scientific world where—as in the arts—"giving birth" until recently was reserved for males.

This young Portuguese woman doctor's story, in spite of put-downs and road-blocks and female self-doubts, shows us a successful woman scientist whose inspiration and intelligence have led to a newly accessible place, where the excitations of the mind can rival the emotions of a love affair.

MARCH-ING ON . . .

Start with Women's History Week in NY State and NYC Coalition of Labor Union Women banquet MARCH 1; honored: Joyce Miller, first woman on the executive board of AFL/CIO.... International Women's Day, MARCH 8, will see worldwide events.... MARCH 23-24, NY division of American Association of University Women confers on Independent Living for Older Women in Albany, NY (info: Jeanette Sherrill, 19 Woodcrest Circle, Fairport NY 14450); speaker Laurie Shields, executive director of Older Women's League, wrote *Displaced Homemakers* (McGraw Hill).... MARCH 25-29 brings the Fourth Annual Women's Jazz Festival in Kansas City MO; (info: Carol Comer, P.O. Box 22321, K.C. MO 64113; 816-361-1901); go, or hear later on National Public Radio *Jazz Alive.*

MONEY-SHAPED SAVVY

What looks like a dollar bill, has 208 pages, and teaches children how to earn their own spending money? *The Money Making Book for Kids* (Wanderer) is the work of Spring Asher and Wicke Chambers, two women who promoted skills acquired in the "luxury time" of volunteer work into a successful partnership business in Atlanta, GA. When Chambers and Asher first pitched an idea to the local museum, they were asked to write "on your business letterhead." The two scurried straight to a printer to order stationery, and their new firm was born. When their first book, *What's Up for Kids in Atlanta and Georgia,* self-published in 1970 and now in its ninth edition, was used in a bank's newcomers kit, their fame spread; and they launched a TV pilot ("TV is where kids are") with "Thirty Minutes on Garbage, Johnny Cash as Johnny Trash," and produced a *What's Up for Kids* show for schools. *The Lip-Smackin', Joke-Crackin' Cookbook for Kids* (Golden Press) followed in 1974; and the partners produced public-service television spots for children on eating well. By 1980 they were producers of a career-exploration TV series for adolescents and a sports and fitness show for the eight-to-fourteen TV audience, winning themselves four Georgia Emmys and an Iris Award for children's TV, and authors of a newspaper column: An excellent example of two able women filling needs at a profit to themselves.

FEMMES AROUND THE TABLE

While Judy Chicago's serious work of ceramic art and needlework, "The Dinner Party," with its table of thirty-nine place settings commemorating women in history set on a tile floor inscribed with 999 more female names,was drawing crowds to the Brooklyn Museum, a spoof by a woman who calls herself Maria Manhattan appeared in Manhattan's SoHo, a witty send-up in every detail: In "The Box Lunch," the entrance banners have become a laundry-line of sloganeering sheets, towels, and shirts; place settings and runners are parodied by thirty-nine bakery boxes filled with light-hearted mementos of such women of mass-media distinction as Cinderella, Lucy Ricardo, Miss Piggy, the Avon Lady—on a Heritage Floor immortalizing the likes of Rosie the Plumber.

This "Manhattan Project," undertaken "to create a brilliant piece of art that will both honor these women and catapult me to national fame," gives us all a happy laugh of recognition as we realize how these "Box Lunchers"—from Gypsy Rose Lee to Rosie Ruiz—have influenced our lives right along with the august "Dinner Party" crowd.

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STUDIOS... SALONS...

ACTION BY THE HOUR

Time well spent is time taken out to limber up, improving looks—and outlook, too—under the direction of experts. Here are some of the best

EXERCISE

● **IN NEW YORK . . .** "You're never too young to start exercising" is the message loud and clear from the 92nd Street "Y" in New York City. There, a number of programs under the appropriate heading of "Tumbling Tots" teach infants from seventeen months and up to develop a sense of movement and coordination through exercise—both in and out of the water. (More details, call 212/427-6000, ext. 140.)

The Pretty Body Salon, 681 Fifth Avenue, NYC (212/ 752-2106) is luxurious to look at, but the workouts offered mean business. Classes of thirty, forty-five, or sixty minutes' duration, from 10:00 A.M. to 8:15 P.M., Monday to Thursday (on Fridays to 7:15 P.M., Saturdays to 4:30 P.M.). All classes aim to stretch muscles to individual capacity, with coaxing from instructors who are dancers (*their* bodies are inspiration!).

● **IN LOS ANGELES . . .** at the Sports Connection, 8560 Santa Monica Boulevard, (213/652–7550), activity is programmed strictly according to health, strength, and overall fitness . . . including cardiovascular exercise, yoga, jazz, and dance classes, plus workouts with Nautilus equipment.

At Alex and Walter, 3380 Motor Avenue (213/204-2550), overall body conditioning utilizes trapeze, rings, and parallel bars. Co-owner Walter Rozhen, a former Olympic athlete, starts beginners gently with mat exercises to encourage those used to a more sedentary life. Classes can be private or semiprivate—shared with two or three.

● **IN SAN FRANCISCO . . .** Women on the Run—as the name suggests—concentrates on running programs for women from beginners to marathoners. All classes are held outdoors in designated public parks and include stretching exercises, pacing, speed work, weight lifting, injury prevention, nutrition counseling. Women on the Run, 2082 Union Street, (415/931-1900).

Physis, 100 Chestnut Street (415/781-6400), is gaining in reputation as *the* place where corporations are sending their top executives (it costs $1000) for total physical exams followed by individually prescribed "preventive" or—depending on what the tests reveal—rehabilitative programs. Open from 6:30 A.M. to 6:30 P.M., Monday to Friday.

1500 South Main Street, Walnut Creek,CA 94596 (415/932-4465), is where Dancergetics first began in August 1979. Now, there are over 300 Dancergetics out West and in Hawaii offering aerobic/cardiovascular workouts and spot toning. Four pulse-rate checks are required to insure correct pacing before you can join one of the A.M. to P.M. hour-long classes.

● **IN SEATTLE . . .** the main goal at Tina Peterson's Body Express, 205 University Street (206/623-0702), is strong, limber, healthy bodies. Classes cater to the working woman, scheduled from 6:30 A.M. through the evening, with short refresher classes at lunchtime. Tina Peterson—a dancer—has sessions which also include exercises for pregnant women, who are advised to get their doctor's permission before joining.

● **ACTION AT HOME . . .** If your hectic schedule precludes your spending time with outside experts, there are now many ways to bring their guidance home. Suzi Stone's exercise tape, *Back to Health,* distributed by mail order ($19.95 ppd., 3100 Fountain Square Plaza, Cincinnati OH 45202), gives straightforward directions for relieving general aches and back pains with slow muscle stretching/strengthening exercises. . . . Chicago-based Health 'N Action has a series of excellent video-cassette exercise tapes geared to different needs and levels of expertise. (More information: Health 'N Action, Inc., 2125 Madison Place, Evanston IL 60202). . . . The Texas Instruments Fitness Kit ($35; available in department stores) includes a chronograph stopwatch, illuminated for nighttime running, a progress chart on which to record aerobic points earned, and an excellent guide, *The Aerobic Way,* by Kenneth H. Cooper, M.D., M.P.H. (M. Evans and Company Inc.) . . . The Total Gym is the one piece of exercise equipment which takes the place of many pieces, yet can be used to tone up the entire body and arrives with detailed instructions for both those unused to exercise and for the experienced. (As with any exercise program—check your doctor first.) For more details, write: The Total Gym of New York, 156 William Street, NYC 10038. . . . Although the nine Nickolaus Exercise Studios are concentrated in the New York and Philadelphia area, you can join their Exercise Club by mail. For information, write: Nickolaus, 295 Madison Avenue, New York NY 10017. ▽

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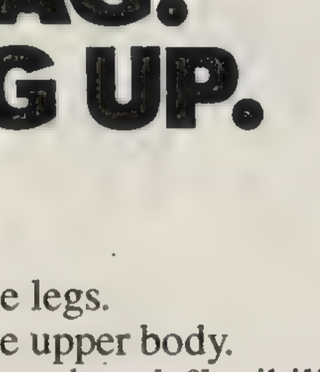

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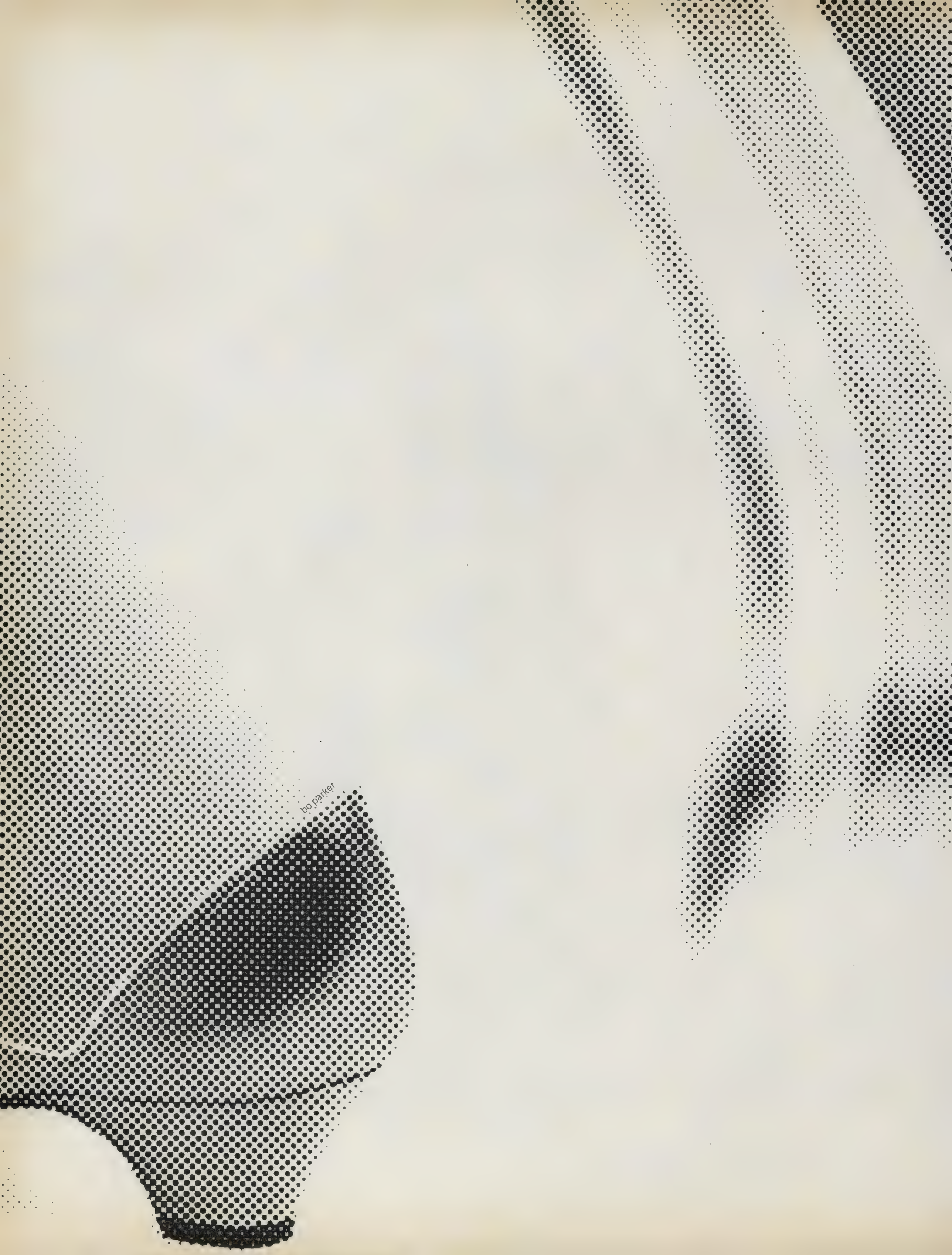
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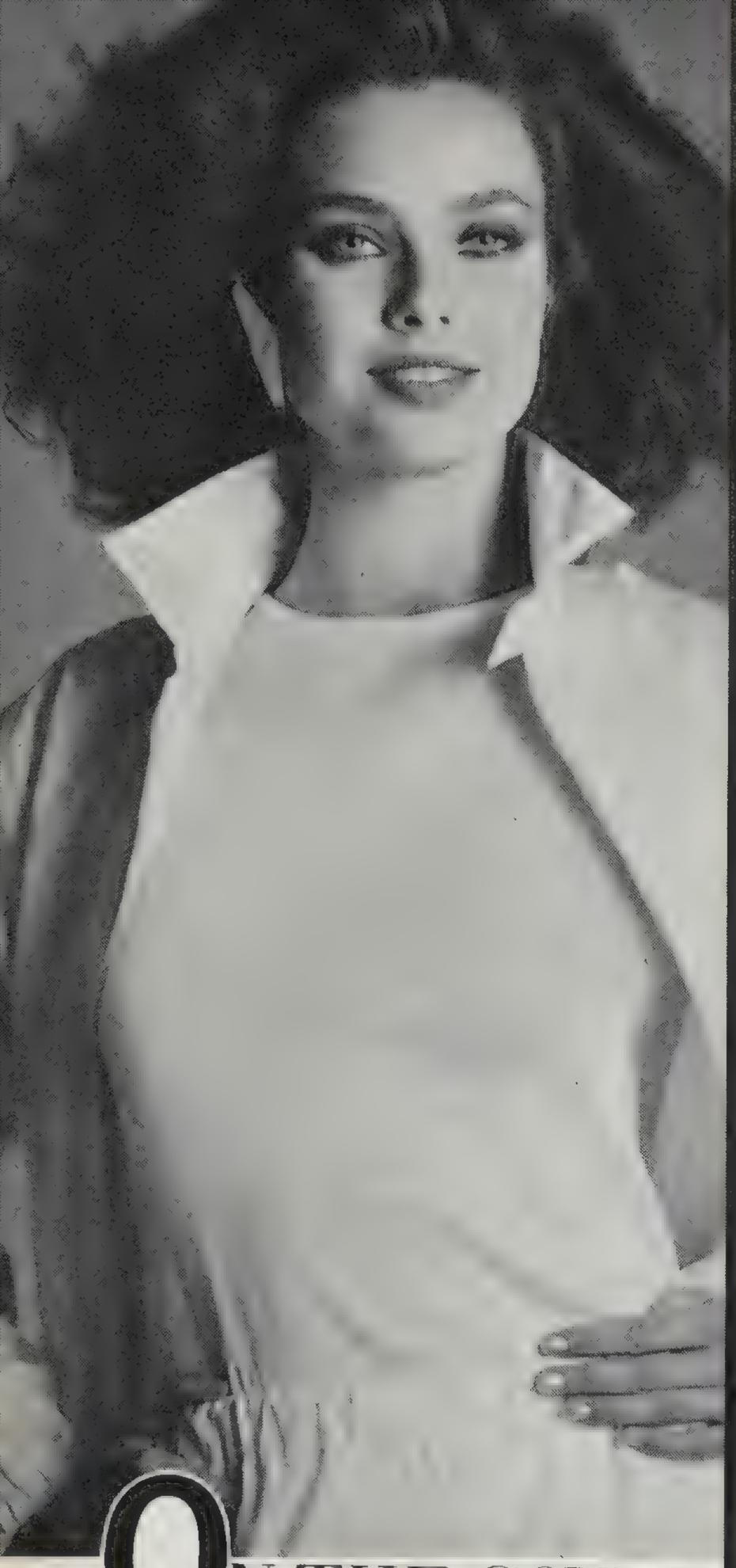

ON THE COVER

THE BIG ACCESSORY IDEA

On our cover and above, Carol Alt has the idea—pieces that move, that bring something extra to everything they're worn with: a wonderful windbreak/blouson in white with blue hood and collar (about $78) and white T-shirt (about $22). From Ralph Lauren. Earrings, Jody Morlock (about $12). Details, stores, last pages. . . . And now, just out this month, another great Lauren "accessory"—his new three-part cosmetics collection: Active, Night, and for Day: a sweep of Sherry Cheekbones; Red Apple Lipcolor/Shaper glossed with Paprika Lipshine; Eggplant eyeshadow. (More about his makeup on page 306.) Hair, Maury Hopson; makeup, Way Bandy. Photographer, Avedon.

Kasper Jeans are available at these fine stores:

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Newport Beach–Bullock's Wilshire
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San Francisco–Colette
Stockton–Renate's
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Seaside–Ter Har's

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Photo: Gérard Gentil Hair: Robert Gage at Headlines, Ontario

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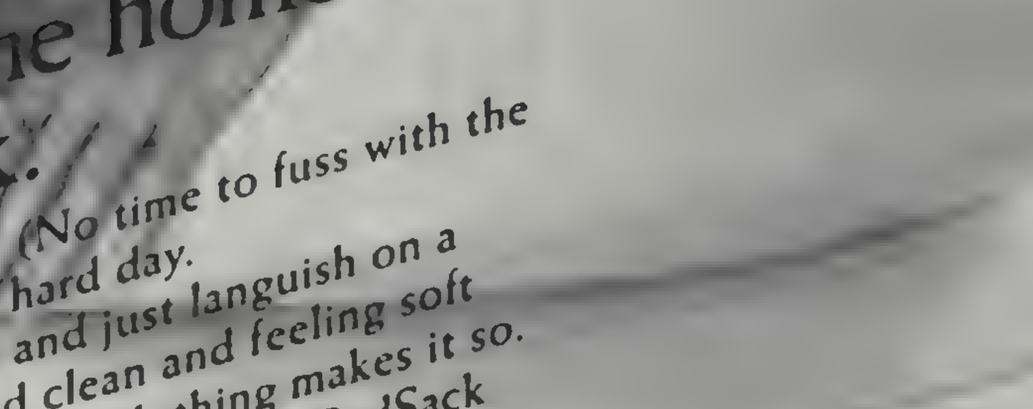

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Blassport

Fashion Now

Adolfo's success—spring suits and separates; Nancy Reagan's look

At the showing of Adolfo's spring and summer collection at New York's St. Regis roof, it was wall-to-wall people—his biggest crowd ever—over 850 fans, friends, and fashion press. Since Nancy Reagan, one of Adolfo's biggest fans, has become First Lady, the crush to get a front-row seat became an upmanship scene. Among the winners: Paulette Goddard, Pat Buckley, Estée Lauder, Pat Mosbacher, to name a few.

What they saw: One of Adolfo's best collections ever. After the "bravos" ended, Adolfo talked to Vogue about his new clothes.

"For me, the newest look for day is my printed silk blouses and skirts with hand-crocheted cardigans. I also show this soft suit with a matching knit skirt. I think a woman could travel anywhere with these four pieces and always look right," said the Cuban-born Adolfo. "For evening, I like the look of separates. I have a phobia about beaded-top evening dresses. I think they're aging. But, done as two pieces—a beaded top and a long or short organza skirt—they're young and completely versatile."

Ever since Adolfo started his own ready-to-wear business in 1967 (his first customer was Gloria Vanderbilt), his daytime look has been a little suit in the Chanel vein. "I like to recreate the feeling of tweeds, jacquards, and woven woolens by translating them into bouclé knits. My suits are a combination of hand- and machine-made crochets. It's really a very personal approach. For evening, I love extravagant looks—dressy pyjamas, or the same little day suit worn with evening pants or a silk skirt," he explains.

Adolfo loves crêpe de Chine and paper taffeta, says, "There's only one fabric I don't like to work with; that's linen, I find it aging."

His business, while making headlines thanks to Mrs. Reagan's patronage, is still small—almost a one-man operation. "I design the clothes, some fabrics, make all my own patterns, and then go out ten weeks a year to stores across the country to promote my clothes." Adolfo sells mainly to Saks Fifth Avenue and to a handful of key specialty stores and finds that "a suit that is good in New York is also tops in Palm Beach, Dallas, or Tulsa."

Nancy Reagan's red knit suit with navy crêpe de Chine tie and a pleated skirt in a matching wool knit or navy crêpe (left)

Adolfo's two-skirt suit in silk clover print with knit jacket or matching black wool skirt—for travel (above)

Navy silk blouson over a striped silk two-piece dress (above). White knit dress—a "Ford" with customers (right)

White and navy star sweater worn over white tights, ordered by most women to go with pants (above). White hand-crocheted cardigan with pink-grey ribbon trim (right)

Evening separates in dots and plaid chiffon (below). A typical suit: Tweed jacket with silk plaid blouse and skirt (right)

SAL TRAINA

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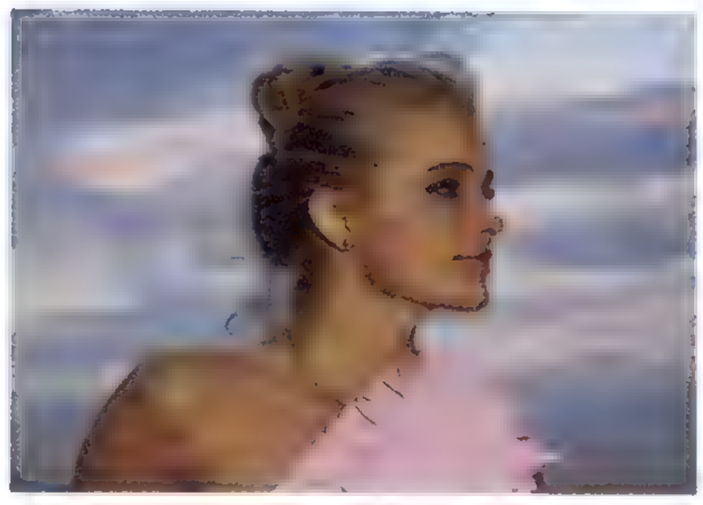

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1. What is your age?
☐ Under 30 ☐ 31—40 ☐ 41—50 ☐ Over 50

2. The color of your eyes is:
☐ Black/Brown ☐ Hazel ☐ Green ☐ Blue/Gray

3. The natural color of your hair (without gray) is:
☐ Black/Brunette ☐ Light Brown ☐ Auburn ☐ Blonde

4. Your complexion is:
☐ Dark/Olive ☐ Medium ☐ Rosy ☐ Fair

5. The general condition of your skin at this time is:
☐ Oily ☐ Combination ☐ Normal ☐ Dry

6. Do you have lines or wrinkles around your eyes?
☐ None ☐ Few ☐ Some ☐ Many

7. Do you have *peau d'orange* (cellulite) in the thigh area?
☐ None ☐ Little ☐ Some ☐ Much

8. You spend much of your time:
☐ Playing sports or exercising ☐ Pursuing a career
☐ Managing home, family ☐ Enjoying social activities

9. In terms of stress or tension you:
☐ Use sports or exercise as an outlet for stress
☐ Are often under pressure at work
☐ Manage a very demanding household
☐ Have plenty of leisure time and rarely experience stress

10. Your diet:
☐ Is balanced to help you stay in shape
☐ Ranges from big business lunches to fast food on the run
☐ Consists of menus usually planned around your family
☐ Often features no lunch so you can splurge at dinner

11. How often are you outdoors?
☐ Your love of sports takes you outdoors as much as possible
☐ You only get outside for lunch, if then
☐ Running errands gets you outdoors frequently
☐ Nice weather finds you soaking up the sun

12. In your outdoor environment you find your skin:
☐ Exposed to sun and wind
☐ Exposed to pollution
☐ Exposed to indoor heating and air conditioning
☐ Exposed to different climates, as you travel frequently

(continued)

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(continued)

13. Your exercise:
☐ Comes naturally; sports are part of your life
☐ Suffers because of work, but you squeeze it in
☐ Comes from running a home and regular exercise
☐ Is usually dancing till dawn

14. You feel skincare should be:
☐ An important part of keeping in shape
☐ Planned to fit into a working woman's busy schedule
☐ Important, but who's got time for it with a family
☐ Fast, easy and successful

15. Which bath/shower ritual sounds like yours?
☐ There's nothing like a brisk, refreshing shower
☐ A hot bath helps you unwind after a hard day's work
☐ Relaxing in the tub is one of your personal indulgences
☐ Luxuriating in a tub of bubbles isn't a luxury, it's a must!

16. How do you feel about your age?
☐ You expect to keep in shape no matter what your age
☐ There's something definitely attractive about the self-assuredness of a woman—you've never felt better
☐ You don't mind not looking 20 anymore, but you'd hate to think you were getting dowdy
☐ You never want to look a day over 30, and you don't think you should have to

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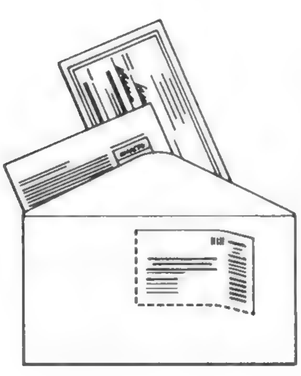

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PRIORITÉS DE BIOTHERM
FOR YOUR SKIN. FOR THE WORLD TO SEE.

YOUR LETTERS

(Continued from page 26)

Relief for auto anxiety
Up here, driving a car is the only way a lady can get from house to office, and we all know that's part of life for a woman today. Since my husband does not work in the same direction of travel, we've a two-car fleet and—if mine breaks down—I am not with husband for a helping hand.

When Ms. Borgeson's articles on "Women and Cars" commenced, a friend mentioned them to me and I started buying Vogue seriously, monthly, and eventually by subscription (in case the car wouldn't get me to the newsstand) as a remedy for my anxiety over my dependence on the wheels machine.

Beyond helping *me* cope, I believe Ms. Borgeson's articles are a great boon to the American economy, in the sense that she is preparing us ladies to shop for cars with the same discrimination we've been applying to the purchase of other products—influencing their design, eventually, for the better. After all, American women have influenced fashion sensibly and have had, I believe, a gentle but firm hand in the consumer movement stressing safety and durable quality.

Mrs. C. Robb
Raymond ME

Hope lives in New Haven
How encouraging to read about the women from New Haven, Connecticut, pooling their resources to save an Art Deco building in a run-down area of town ("Between Us," November 1980). This good example of how we can make a difference in our neighborhoods instead of waiting for some official to step in is a small but nevertheless hopeful story.

Amanda Watson
Hartford CT

One reader to another
Re: your letter to the editor "Fashions on a fifteen-year-old" (January 1981): I was dismayed that after seeing such artistic, colorful, and creative images such as those modeled by Brooke Shields, all this woman could say was that it didn't fit into her fashion scheme, that it wasn't quite "grown-up" enough.

Where is her appreciation of youth? Of natural beauty and grace that is rare at any age? Brooke Shields is a gorgeous young lady whose freshness lends only more flair to the textures and patterns and colors blended by great designers; it must be a pleasure for Yves Saint Laurent to see his creations modeled by her.

Fashion is an art form, a focus on the beauty of the clothing and the face and the mood they create together. Well, yes, you are occasionally both practical *and* beautiful, but my fantasy feeds on what I could never wear that is modeled on your pages. And I'm not overly concerned about the age of your models; Vogue has always shown excellent taste and a wonderful avant-garde spirit in displaying human beauty, and new fashions.

That slender, sleek, and sexy appearance referred to as being like an "overgrown baby colt" requires constant work and attention on top of being naturally blessed with good skin and the right height. The old gray mare needs to switch to a more *staid* magazine.

M. Anne Kegley, M.D.
York PA

valentino
BOUTIQUE

I.magnin

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stanley korshak
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Loretta Blum
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New York

PALM BEACH
Esplanade—Worth Avenue

CREEDS
ONTARIO

Beauty Q & A

This month: fasting vs. dieting...sunscreen allergies...tracking down the beauty experts

Q **I want to get my body in shape for the swimsuit season by dieting *now*. I have heard that fasting is a good way to lose weight quickly. Is this healthful?**

A "Although fasting is one way to lose pounds rapidly, I don't recommend it—because *body protein* along with *fat* is lost," says Judith S. Stern, Sc.D., associate professor of nutrition, University of California at Davis. "If you want to lose a few pounds in a hurry for a special occasion or night out, it is much better to reduce your caloric intake to 300 or 400 calories a day, than not to eat anything at all. In this way, you don't burn muscle protein along with fat when you are trying to lose weight.

"Drinking 'diet' meals from cans (which are usually mixed with milk) a few times a day is much more healthful than fasting. Keep in mind though," cautions Dr. Stern, "that *any* type of crash dieting should only be undertaken for a few days and should be monitored by a physician. In the long run, however, it is much more beneficial to your health to moderate your daily eating habits than to crash-diet for short-term results."

Q **I plan on spending a lot of time outdoors—swimming, sailing, playing tennis—while I'm on vacation. I realize I should protect my skin from the sun; but lately I've experienced itching, hives, and redness when I use sunscreens with PABA. Could I be allergic to PABA? If so, what can I use to protect my skin from sunburn?**

A We took your question to Hillard H. Pearlstein, M.D., assistant clinical professor of dermatology, Mt. Sinai School of Medicine, NYC, who says: "What you describe is an unusual skin reaction to a sun-protecting product. You may be allergic to any one of the product's ingredients. More frequently it is the fragrance in the product that irritates the skin and not the PABA (para-aminobenzoic acid)—although some people do have allergic reactions to PABA esters.

"The only way to find out if someone is allergic to PABA (or its derivatives) is to have a 'patch test' done by a doctor. If you suspect you are allergic to an ingredient in the product you are now using, switch brands and use a fragrance-free one. Also, look for a sun product that contains another sunlight-absorbing chemical besides PABA. Benzophenone and tannic acid are two other filters. Like PABA, they allow you to tan without burning.

"If you want a total sun block, zinc oxide or titanium dioxide can be used—although these creams are opaque and highly visible. If you cannot find any of these over-the-counter products, ask your doctor to prescribe one for you."

Q **I am a working woman who has recently relocated from NYC to a small Midwest town. My problem now is finding top-notch beauty services. Could you help?**

A You are not alone! This is a common situation among women who live miles from large cities. More and more cosmetics companies and beauty salons are now offering skin/makeup/hair consultations via toll-free numbers or through the mail.

For example: You can have your skin analyzed, a skin-care routine (and makeup chart with instructions) prescribed by mail by the skin pros at Aida Thibiant's Skin and Body Care Center. For more info, write: 449 North Canon Drive, Beverly Hills CA 90210. (There is no charge for this service.) ... For advice on at-home hair care and coloring, Clairol offers a consumer's toll-free number: 800/223-5800 (in NY State, call collect: 212/644-2990). Clairol also has a new toll-free line to answer questions professional haircolorists have regarding clients' hair; call 800/221-4900 (in NY State, call collect: 212/644-3550).

More services: Anne Carpenter's Garden of Earthly Delights has a new toll-free phone number to answer customer queries about skin and hair and also to order their products. Call 800/451-4335. As more of these services become available, we'll keep you posted.

Q **I borrowed eye makeup that belonged to a friend, and now I've noticed that the skin around my eyes is flaking and itching. Could my friend's makeup have caused this problem?**

A Maybe. According to Dr. Pearlstein, "This could be an allergic reaction to your friend's makeup; the fact that it is 'borrowed' is incidental—allergic reactions can very occasionally happen when you use a new product. Or it could be seborrheic dermatitis which coincidentally appeared at the time you used your friend's makeup. It could also be a number of other skin conditions.

"If your problem proves to be seborrheic dermatitis, be aware that scaly, oily patches can also appear on the scalp, behind the ears, on the sides of the nose, or on the chest and are aggravated by cold, dry weather, or stress. If you notice this condition (or other eye/skin problems), consult a doctor. Seborrheic dermatitis can be controlled with medication." ▽

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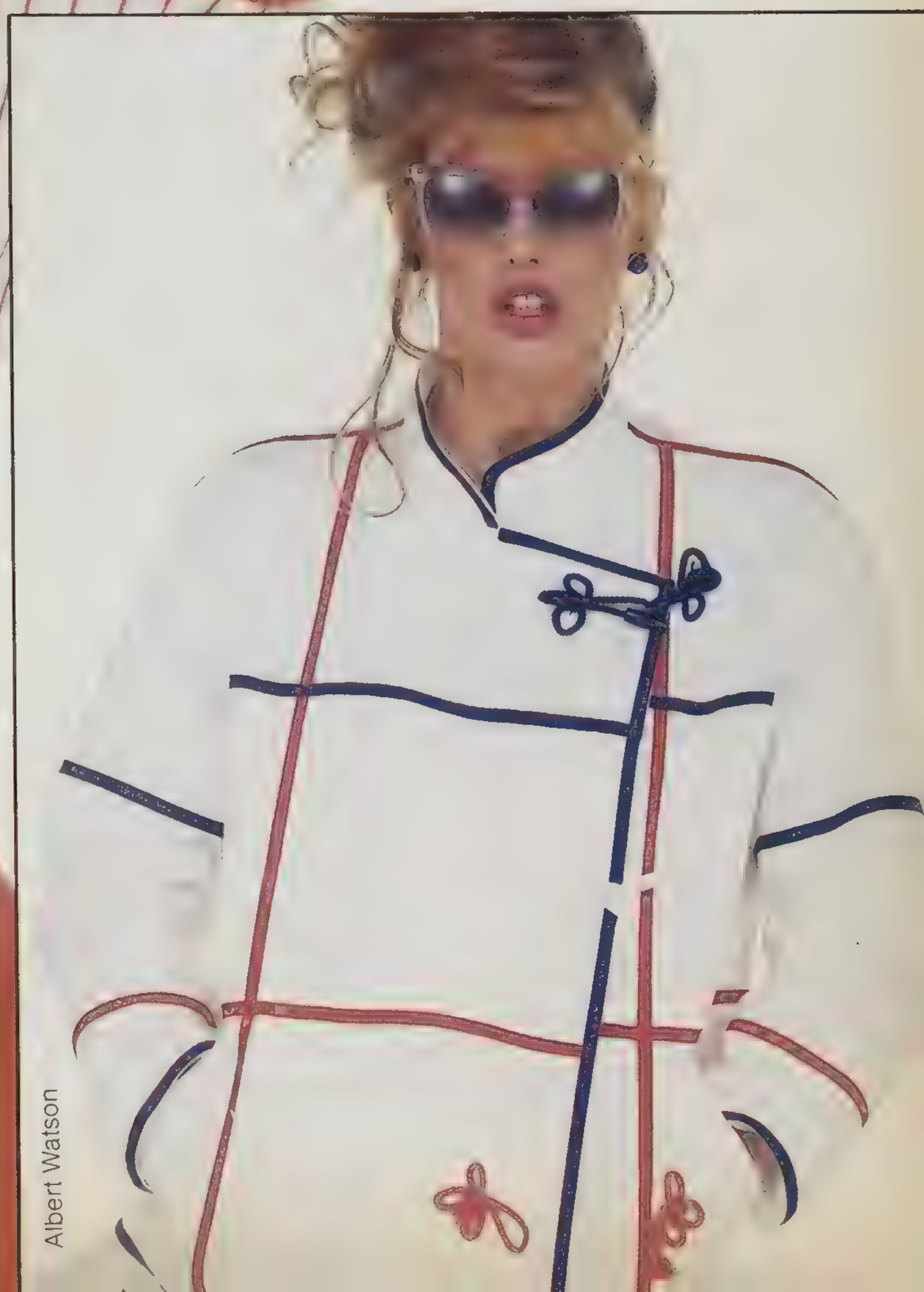

Albert Watson

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BY FRANK J. PRIAL

WHY YOU SHOULD KNOW ALL ABOUT RHÔNE VALLEY WINES

How often it is said these days: "you just can't afford a decent bottle of French wine anymore." Well, whoever says it doesn't know anything about the Côtes du Rhône. Or, for that matter, the entire Rhône Valley. Year in, year out, for hundreds of years, the vignerons of the Rhône Valley have been producing good quality wines that have been all but ignored outside of their own regions. Parisians ever on the lookout for wine bargains never have been consumers of Rhône wines, and the Lyonnais have always been loyal to their Beaujolais. Two things are happening to change all that. Thanks to worldwide publicity, Beaujolais has moved into the ranks of expensive wines in price, if not always in quality. At the same time, the wine growers of the Rhône Valley have been making better and better wines.

THE REGION: WHERE IT IS

The Rhône valley actually begins in Switzerland, and the Swiss make wine along its banks, too. But, for our purposes, the region really begins just south of Lyon and continues, with the Rhône river itself, almost all the way to the Mediterranean. As the wine growers learn new planting techniques and discover the marvels of refrigeration, the region creeps closer to the Mediterranean all the time. *The northern portion* extends from Vienne to around Valence, and produces some great wines in small quantities. In the *southern portion,* about forty-five miles downriver, there are the vast vineyards producing sturdy, unpretentious wines such as Côtes du Rhône, Côtes du Ventoux, and Côtes du Rhônes Villages.

WHERE TO EAT IN THE NORTHERN PORTION OF THE RHÔNE VALLEY

The famed La Pyramide Restaurant in Vienne was founded and run by the late Fernand Point and is now operated by his wife, Mado. M. Point, along with Alexandre Dumaine of Saulieu in Burgundy, trained most of the current crop of great chefs in France. Gastronomes are divided over whether La Pyramide is what it once was, but it continues to receive three stars in the Guide Michelin each year and no gastronomical trip in France would be complete without a stop there.

WHERE TO EAT IN THE SOUTHERN PORTION OF THE RHÔNE VALLEY

At the great restaurant Pic, also three stars in the Guide Michelin, located in the town of Valence. This is the place to sample Hermitage, one of the most powerful wines of the region.

WINES FROM THE NORTHERN RHÔNE VALLEY REGION

Wines of the *Côte Rôtie*—"roasted slope," come from the northernmost vineyards of the Rhône Valley just south of Vienne, are dark and powerful reds, quite expensive. The entire area makes about twenty thousand cases a year, less than most medium-sized wineries in California or Bordeaux.

Château Grillet from Condrieu, is an extremely rare white wine made from the Viognier grape. Also rare, Condrieu wine itself.

St. Joseph, both red and white, is enjoying a certain chic in some of the trendy Paris restaurants such as Beauvillier. It's lighter in style than some Rhône wines, cheaper than some of the better Beaujolais.

Hermitage wines are big, flavorful, long lasting, and complex. Even the newer varieties need four years in the bottle to smooth out, and some of the more traditional Hermitages need ten. Contemporary Hermitage whites are bigger and more powerful than most of their Burgundian counterparts. Hermitage wines are expensive but not as costly as Bordeaux and Burgundies of similar quality. Two of the most famous Hermitages whites: Chante-Alouette ("Swallow's Song"), and Chante-merlex ("Blackbird's Song").

Cornas and *Crozes-Hermitages* are two reds produced near the Hermitage region. Both are solid wines that show the Rhône style at a fairly reasonable cost.

WINES FROM THE SOUTHERN RHÔNE VALLEY REGION

Oceans of *Côtes du Rhône* may just edge out Beaujolais as everyone's favorite French wine. This is a hot-climate wine—heavier in body, darker in color, and less delicate in taste, often compared with Beaujolais. Competition among growers and cooperatives is mounting and a patient buyer can usually find Côtes du Rhônes that are much better than Beaujolais at equivalent prices. Côtes du Rhône white, still something of a rarity in the United States, is getting more and more popular in France. Should be good value for the money, at least for a couple of years.

Châteauneuf-du-Pape comes from the vineyards around Avignon, where the Papacy reigned from 1309 to 1377 in the Giant Palais des Papes. The Papacy built a summer castle upriver among the vines, called, not suprisingly, Châteauneuf-du-Pape, "The Pope's new Château." The best of these wines are deep in color as any Hermitage but quicker to mature and softer in taste. There is also a white Châteauneuf, but perhaps around ten thousand cases a year are produced compared with a million cases of the red. The white is ready to drink two or three years after the vintage and probably will last seven or eight. The red is ready after about four years and should improve for ten. After that, properly stored, it might last twenty-five or thirty years, compared with one hundred for a top Hermitage.

Côtes du Rhône Villages to look for: (wines bottled by regional cooperatives under their own labels, rather than sold off to shippers in bulk): Chusclan, Vacqueyras, and Laudun.

THE LATEST TWIST IN BOTTLE OPENERS

Panasonic's battery-operated wine cork popper ($25), a bright cheery red and easy to use, works with an injector to open a bottle in ten seconds. Available at Lee Bailey, Henri Bendel, New York City.

RHÔNE VALLEY WINES TO LOOK FOR HERE

Côtes du Rhône (red)
Côtes du Rhône La Vieille Ferme, 1978, $6
Côtes du Rhône Villages, Paul Jaboulet, 1978, $8
Côtes du Rhône du Bellerouche, Chapoutier, 1978, $7

Côte Rôtie
Côte Rôtie, Chapoutier, 1978, $17
Côte Rôtie, Domaine Gerin, 1973, $9

Châteauneuf-du-Pape
Châteauneuf-du-Pape, Domaine Père Cabouche, 1976, $11
Châteauneuf-du-Pape, Domaine de Cabrieres, 1976, $12

Hermitage
Hermitage, Delas Frères, 1974, $13
Croze-Hermitage, 1976, $9
Hermitage, Domaine Paul Jaboulet, 1978, $7

Côtes du Rhône (white)
Côtes du Rhône Blanc, Chapoutier, 1978, $7
Côtes du Rhône Blanc, Marquis de Simiane, 1978, $4.50

Cornas
Cornas, Domaine Paul Jaboulet, 1977, $9

Chante-Alouette (white)
Chante-Alouette, Chapoutier, 1978, $17

St. Joseph
St. Joseph, Chapoutier, 1978, $12
St. Joseph Grand Pompée, Domaine Paul Jaboulet, 1978, $8
St. Joseph Tain l'Hermitage, A. Rochette & Cie., 1972, $5

CALIFORNIA EQUIVALENTS

Zinfandels
Christian Brothers Zinfandel, $7
Clos du Val Zinfandel, 1978, $10
Louis Martini Mountain Zinfandel, 1977, $5

Burgundies
Sebastiani Mountain Burgundy ($5 a jug)
Beaulieu Vineyards California Burgundy ($7 a jug)

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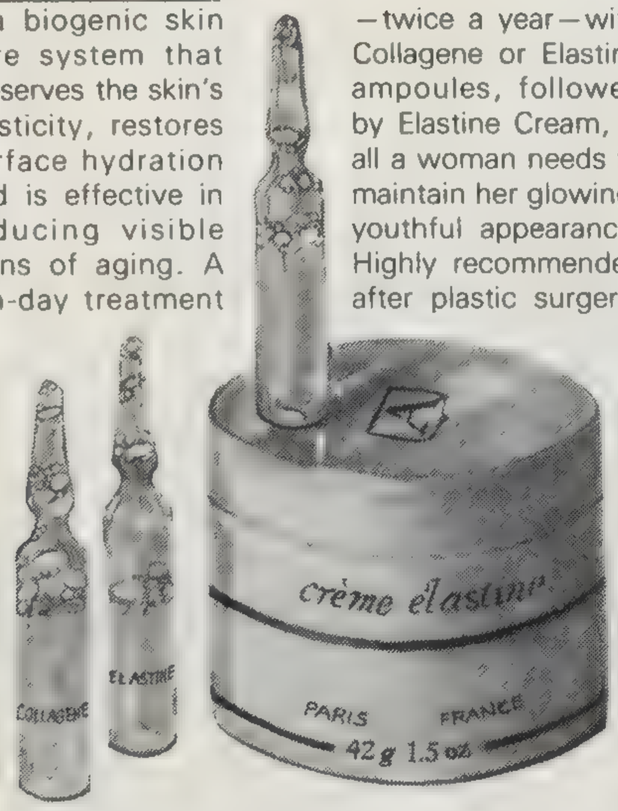

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SECOND TAKES

Resnais resurgent—a triumph

His new movie is playful, profound

BY ANDREW SARRIS

DOMINIQUE NABOKOV

Alain Resnais—"a grown-up sensibility"

Alain Resnais's *Mon Oncle d'Amérique* popped up among the 1980 Christmas-season releases like a serving of caviar amid so many cornflakes. For the more discriminating American moviegoers, the telltale signs of a grown-up sensibility could be seen in the complex characters, their growing disenchantment with their place in life, and yet their refusal to seek, or, perhaps, their inability to find, easy solutions.

But *Mon Oncle d'Amérique* is hardly glum and solemn. Its treatment of the contemporary rat race has a kind of grim humor to it as its three protagonists work their way through the maze set up by the system and their own upbringing. Indeed, the rat race is almost literal as well as figurative in that parallels are established between the behavior of the three major characters and that of white mice in a laboratory. The link is provided ostensibly by Professor Henri Laborit, a famous French biologist, who lectures serenely within the film on the aggressive and competitive nature of the human animal. The three subjects under scrutiny are Jean Le Gall (Roger-Pierre), born in 1929 on the island of Brittany, to which he often returns to relive his childhood reveries; René Ragueneau (Gérard Depardieu), born to a Catholic farm family in Anjou in 1939; and Janine Garnier (Nicole Garcia), born in 1948 to a Communist working-class family in Paris.

Each of the three characters is driven by ambition into stress-filled situations. Jean Le Gall strives for eminence in the political and literary arenas and, for a time, straddles both worlds as a cultural director for French radio. René Ragueneau leaves his parents' home to find fulfillment as a technical supervisor in the textile industry. Janine Garnier breaks with her parents by running off with an avant-garde theater group, but ends up as a fashion designer. Much of the fun in the film is derived from watching the three lifelines intersect and with what determined rationalizations the three characters manage to mess up their lives.

Each of the three characters employs a mythological role model from the silver screen. Jean Le Gall's is Danielle Darrieux; René Ragueneau's, Jean Gabin; and Janine Garnier's, Jean Marais. At the point in the movie at which Jean Le Gall seduces Janine Garnier, a parallel film clip of Jean Marais sweeping up Danielle Darrieux in his arms tells us all we need know of the role of myth and magic in the act of adultery. Resnais himself seems to sit in bemused judgment of his characters as he watches them writhe in their maze with unconcealed frustration. He is powerless to intervene, however, because he is the last person to claim that he knows a way out.

Alain Resnais is now fifty-eight years old, and it is fully twenty years since he first burst upon the world film scene with the epochal *Hiroshima mon amour*. All his life, it seems, Resnais had been making movies, from the eight-millimeter efforts in childhood, to documentaries in his twenties and thirties, and finally to *Hiroshima* and global fame. *Night and Fog* (1955) has been hailed as one of the most profound meditations on the Holocaust, and his stirring study of Van Gogh's paintings won him an Oscar in 1950.

For a long time, through the 'sixties and 'seventies, Resnais seemed to be jinxed by the vogue for *Hiroshima mon amour*, with its seemingly right-thinking, left-leaning politics, its somewhat daring interracial liaison, and its non-Hollywood intellectuality. *Hiroshima* was to Resnais what *Birth of a Nation* had been to Griffith, *Gone With the Wind* to Selznick, and *Citizen Kane* to Welles: both a claim to fame and an albatross around his neck.

Nothing Resnais ever did subsequently could equal in public esteem what he had attained with *Hiroshima mon amour*. His second film, *L'Année dernière à Marienbad* (1961), shocked people with its gilded stylization and upper-class chi-chi in the service of a maddeningly mystifying anti-narrative. *Muriel* (1963) was more plebeian than *Marienbad*, but even more perplexing to the general audience. *La Guerre est finie* was comparatively straightforward and robust in its treatment of the romantic adventures of an anti-Franco refugee (Yves Montand), but Resnais's art no longer seemed as esthetically revolutionary as it once had. The financing was getting harder and harder, and the box-office receipts increasingly slimmer. *Je t'aime, je t'aime* (1968), Resnais's first foray into science fiction, was a critical and commercial failure. The responses to *Stavisky* (1974), an ornate recollection of the famous 'thirties swindler, and *Providence*, an avant-garde allegory of an aging writer's paranoia, received a mixed reception. It seemed that Resnais had lost his creative spark.

With *Mon Oncle d'Amérique*, however, Resnais is truly resurgent as he reacquaints us with the richness of his paradoxes, the profundity of his playfulness. There is something ineffably wild in an art that captures the lives we lead in such a crazy mirror. ▽

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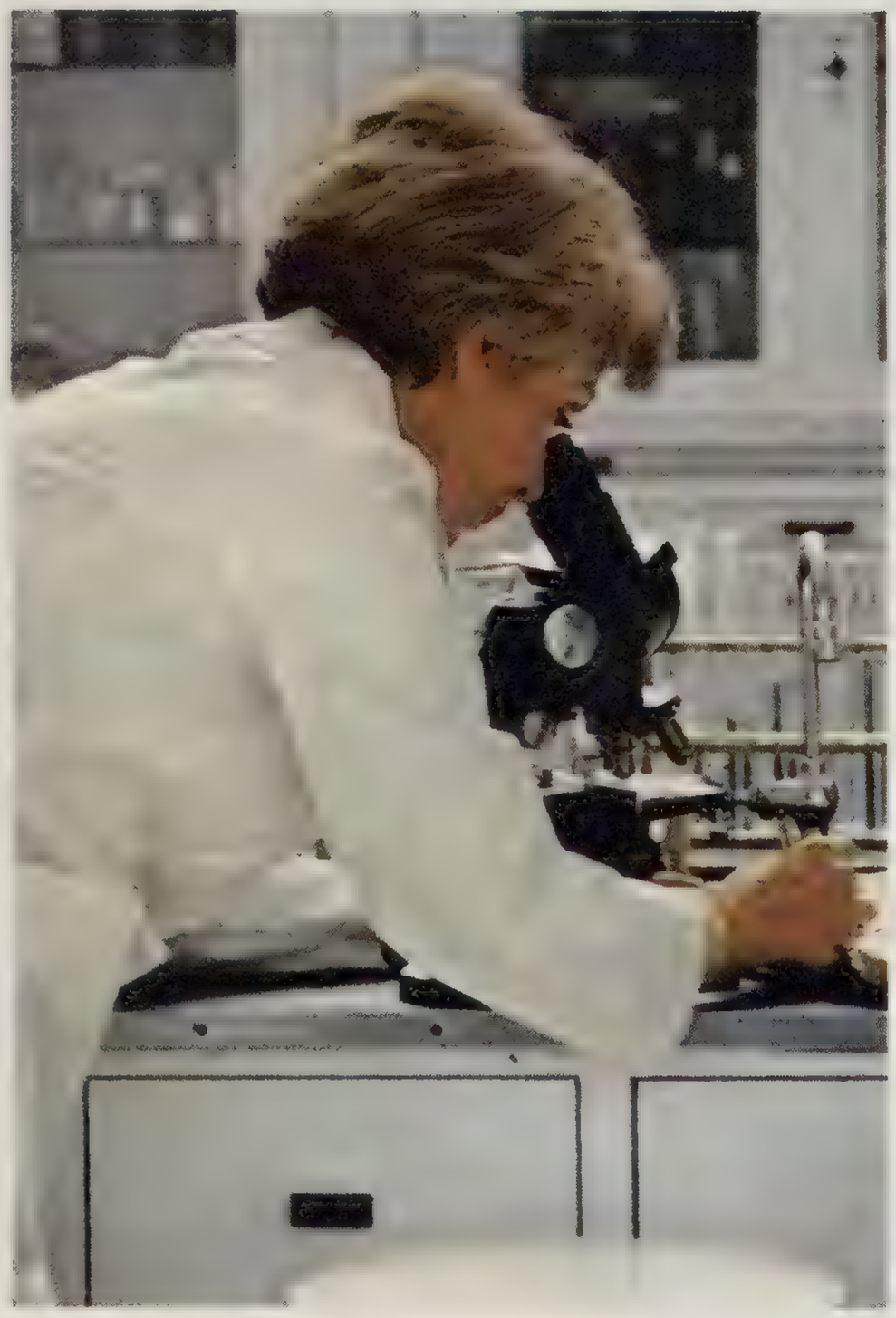

We wanted a tampon to work naturally with a woman's body and the process of menstruation. We felt a tampon should continuously absorb fluid much like a hospital surgical dressing, rather than trying to block menstrual flow.

Menstrual fluid does not rush through the vagina although it may sometimes seem to. From the time fluid leaves the uterus to when it exits the vagina is up to 36 hours.

We wanted to channel this flow, not block it. A wonderfully simple and natural method emerged when we rolled soft, highly absorbent fibers into a system of layers. These layers instantly absorbed fluid from all sides, moving it into and throughout the tampon. Fibers expanded to create spaces that hold fluid until the tampon is saturated: 3 to 4 hours on heavy days, about 6 to 8 hours on light days, depending on your flow.

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RENAISSANCE OF BEAUTY

Create a glowing complexion with *Ilona of Hungary* cosmetics made with nature's magic mineral water from Europe.

By: Linda Spencer

American women are becoming increasingly aware of the importance of proper skin care. Like their European counterparts, who include salon facials as a regular part of their beauty ritual, women in this country are realizing that no amount of makeup can hide skin imperfections.

With more and more women interested in learning how to correctly care for their skin, the name ILONA OF HUNGARY is rapidly becoming a legend in the beauty world.

Real beauty begins with a radiantly clean, glowing and healthy complexion, Ilona's unique system for healthy radiant skin has attracted beauty seekers from both sides of the continent to her scientific institutes of skin care in Denver, Colorado and Houston, Texas. The demand for skin care services and products are so great, that another institute opens now in New York's prestigious Park Avenue.

FLAWLESS COMPLEXION.
Hungarian women have always been famous for their beautiful complexion and knowledge about skin scare. Ilona, with her ivory-like, flawless complexion is her best advertising. Her reputation is due partly to the uniquely successful salon skin care treatments, the cosmetics she prepares from her European formulas made with a special natural mineral-rich artesian water she imports from her native country, and partly to her ability to formulate skin care products for various skin types exposed to various climatic conditions.

PREVENTIVE SKIN CARE
Ask Ilona of Hungary the philosophy behind her uniquely effective skin care line, and she'll very likely quote the age old truism 'An ounce of prevention is worth a pound of cure'. She explained: "Your doctor will confirm the importance of magnesium in your body. Lack of it causes skin cells to debilitate. As they weaken, they shrink in size and let natural body moisture leak out. It is not unusual for early wrinkles to develop at the age of 25. If unchecked, by reaching 35 deep wrinkles can be visible.

Therefore the most logical and scientific step in skin care is to preserve the natural moisture your own body prodcues. Prevention is better than cure!

If external moisture would be so effective, people living in a humid climate, or fishermen working under the most humid conditions, would have beautiful complexion. But it is not so! The fact remains that people have problems with dry skin even in humid climate."

Ilona continued: "My protection creams and lotions help prevent the escape of natural moisture from your skin. They also protect the skin against sun, weather extremes and pollutants. Further nourishment and rejuvenation of the skin will be achieved over night with my special creams designed with embryo, placenta and tissue extract. I also import this magnesium-rich natural mineral water from Hungary to make all my skin care products."

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The many satisfied customers across the country are proof positive that the ILONA OF HUNGARY unique skin care system *really* works. Whether the skin is oily, dry, wrinkled or marked with embarrassing blemishes — results are spectacular. Praises and testimonial letters pour in daily. "No one has ever done as much for my complexion as you have. I cannot thank God enough for sending me to you! God bless you and your wonderful work!" one person writes. "My first order has taken at least fifteen years off my face! This is the answer I have been praying for." writes another. One enthusiastic woman expresses her sentiments in one sentence — "Thanks a million for the miracle." The praises continue in a huge pile of letters.

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For women unable to visit any of her centers a special booklet containing Ilona's successful methods for complexion care at home is also available by sending $2.00. Full price shall be credited toward your first cosmetic order.

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A wise woman's guide to stock-market self-confidence

How to find a broker, plus three investing plans—one to fit you

BY GRETCHEN MORGENSON

Would investing in the stock market interest you if only you knew how? Do you feel you don't have the funds to make a march into the market worthwhile? Or do you put off market investing because you don't know where to go to find a broker?

In any case, you are not alone. Women everywhere—hearing stories of market surges—are becoming more interested in the stock market; but to many, finding the right broker—the first step in the market's direction—can seem an impossible quest. Just how should a beginning investor do it?

"Finding a broker really should be done by personal recommendation from business associates, friends, your accountant or lawyer," says Barbara Lee Gertz, vice president for Investments at investing giant Shearson Loeb Rhoades Inc., Madison Avenue branch in New York City. "You can't talk about your finances unless you have some kind of rapport with someone. Remember, you can—and should—interview a potential broker as you would a lawyer or accountant, to make sure he or she fits your needs.

"Your broker is really similar to your doctor—my client is my 'patient.' In the beginning, the broker must educate the client, doing one segment of her financial plan, and then the confidence and the working relationship grows."

Before you talk to any broker, Ms. Gertz advises that you think through what you want your broker to do for you. Ask yourself which of the following best describes your investment objective:

- Safety/preservation of principal. Security and liquidity are important to you.
- Income. You would like to receive dividends or interest on a regular basis.
- Long-term growth. You want to increase the value of your total net assets.
- Short-term profits. You will take risks with the hope of gaining above-average growth in a short time.

Here, for investors in three different financial positions, Ms. Gertz talks strategies.

The investor with $1000

"At this stage, a mutual fund of common stocks is probably the best answer. Mutual funds are good choices for the beginner with at least $1000, or the woman who wants to set up a custodian account or trust for her children," Ms. Gertz says. Though there are mutual funds of common stocks available to fit many investors' needs—including income, long-term growth, short-term profits, tax-exempt income—Ms. Gertz says: "For the woman who wants to learn about the stock market, a mutual fund can be a disappointment in that the investment is really out of her control. She'll get a monthly statement telling of dividends, interest, and fractional shares, but she won't learn anything about stocks because of the mutual fund's fixed portfolio." Still, a mutual fund suits many beginner investors as it provides professional money management at little to no cost and practical portfolio diversification. You can go the mutual fund route through a broker, but you can also do it on your own with a no-load fund (you pay no sales charge). Another bonus: a mutual fund's low initial investment, usually of $1000.

The intermediate league: $5000 to $10,000

What is the lowest amount that you can invest through a broker? Ms. Gertz says: "Realistically, $5000 is enough for anyone to go into the stock market." And for the woman who fears that a broker won't take her seriously with just $5000: "Five thousand dollars could easily buy one hundred shares of a blue-chip stock. And any broker who makes you feel embarrassed about your 'limited' funds shouldn't be your broker.

"To get a beginner interested in the market, I might name a stock that I know really has a lot of movement, one that would be fun to watch. I would also pick a company that my client knows—something she could identify with. If it's some esoteric stock, it's not going to be interesting to follow.

"Then, I'd ask my client to do some homework: read the annual reports and quarterly reports sent to her by the companies. She should know which newspaper columns to read, be able to watch what the company's doing, and become a little more used to participating in the decision-making process."

What kind of stock buy would she recommend? "The ideal stock for someone in this position would be a stock that was paying a dividend, not a pure growth stock. It's nice for the investor to see her dividends come in—what we call the 'double return': the growth from the stock plus the dividend."

The high-stakes investor: $10,000 and up

"For the investor with $10,000 or more, tax considerations must enter the equation," Ms. Gertz advises. *(Continued on page 181)*

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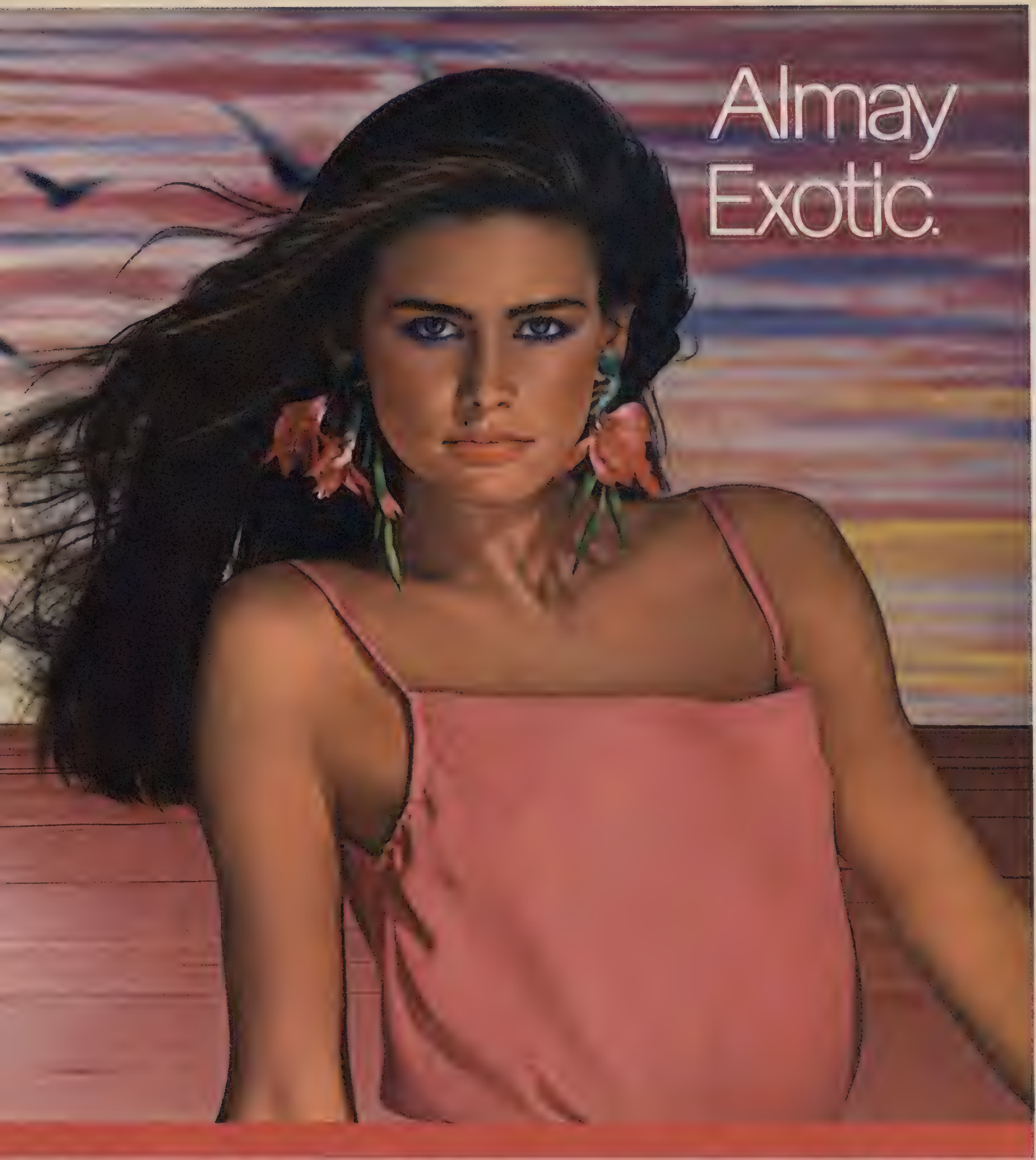

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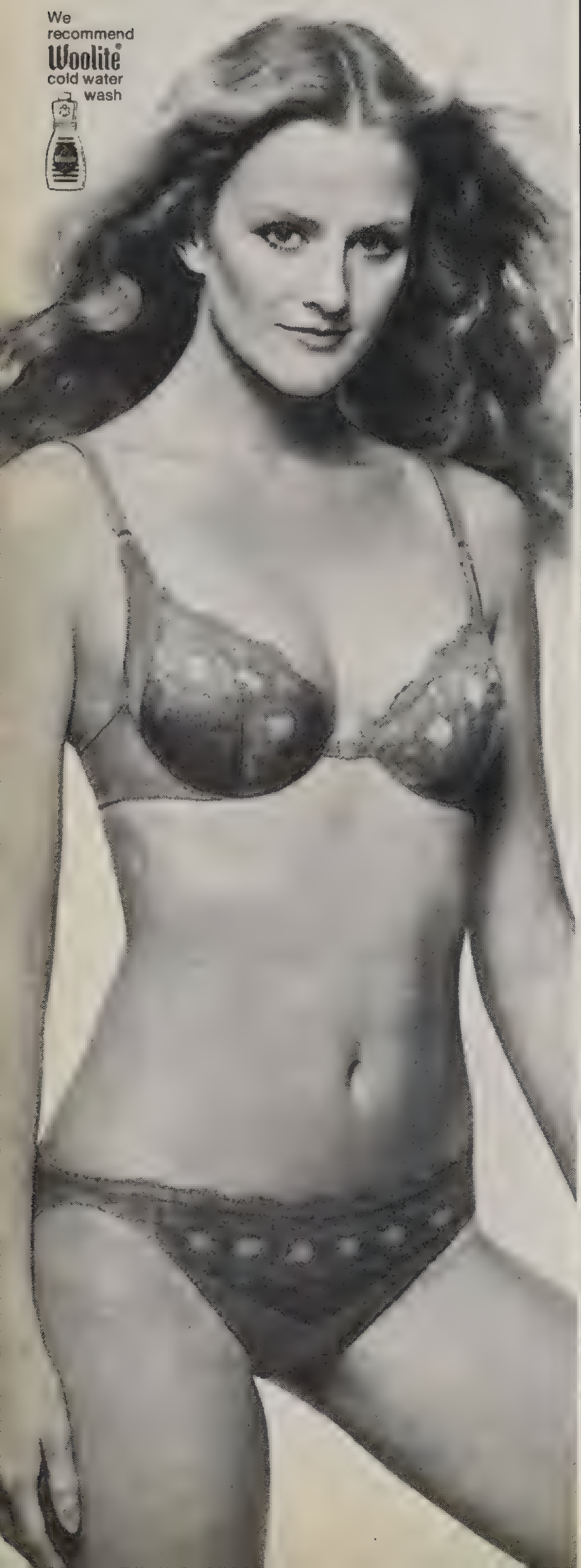

YOUR WELL-BEING

Don't let envy undo you

How to defuse jealousy, aim for success

BY BARBARA LANG STERN

Do you sometimes feel pangs of envy that are uncomfortably strong? Envy that even can make you begrudge a friend his or her achievement or good fortune?

Envy is a painful emotion. It involves wanting what someone else has and feeling unable to get it for yourself. Thus, you may *admire* your friend who just opened a Chinese cooking school, but unless you want to run a school or teach Chinese cooking, chances are you won't envy her. However, if she becomes famous or rich and if you want fame or wealth but think they're beyond you, you may well start feeling envious.

A certain amount of envy probably is bound to get stirred up in most of us simply as a result of living in a society as diverse and competitive as ours. However, envy usually can be greatly reduced or transformed into more positive feelings if we understand its hold on us.

"The underlying dynamic of envy is that when we see someone else getting ahead, this stirs up our own sense of insecurity," says David R. Hawkins, M.D., medical director of the North Nassau Mental Health Center, Manhasset, New York. "We don't simply see the other person's achievement. Rather, the other person's achievement triggers in us a feeling that maybe we're not accomplishing, or maybe we can't, or maybe our abilities aren't appreciated. So envy is painful because it arouses our own sense of inadequacy. And then we often resent the person who has inadvertently provoked this feeling."

People typically respond to envy in ways that tend to be self-destructive and divert the individual from his goals.

At the most severe extreme are those who become incapacitated. For example, when someone else gets the promotion, the envious person may be so deeply affected, so disheartened, that he or she just gives up and, for a time at least, stops trying, or goes into a depression. Professional help may be needed.

Others respond to envy with anger. They can become very critical, pointing out the faults of the "successful" person. But when you snipe at someone else, you're expending time and energy on that individual instead of on yourself. Your focus is on the other person, so you're sidetracked from concentrating on your own projects, and you're apt to fall short of your full potential.

Some people become competitive with the envied individual. This response can be stimulating and even constructive *if* it doesn't spiral into an endless rivalry during which you lose sight of its cost to your health and personal life, or lose sight of whether you're competing for something you actually want. In other words, you should question whether you're keeping up with the Joneses because you like and want their life style, or because not keeping up with them stirs up self-doubts such as, "I won't be admired any more," or, "They'll leave me behind and move on to other friendships."

"In order to deal with our feelings of envy, we first need to look inward, confront and let go of the negative views we have of ourselves," says Virginia Lloyd, New York-based director of Sedona Associates Inc., creators of a new technique that works through concentrated courses to help people unlock their inner potential. "Our self-doubts, our sense of 'I can't, I'm afraid, I'm not good enough, it won't happen to me,' are at the heart of distressing envy pangs. And depending on how much of this unconscious programming we've accumulated and carry around with us, we may be more or less susceptible to envy.

"Sometimes you actually can identify the specific source of a negative self-view," continues Ms. Lloyd. "For instance, you may remember once as a child reaching for the last cookie on the plate and that your mother, right in front of company, slapped your hand and told you not to be greedy and selfish. You probably felt humiliation, guilt, and unworthiness, and that was a bit of *programming* that made you feel *you could not take for yourself.*

"But today, you can consciously make a different decision about what is acceptable and right for you to do. You can consciously decide not to accept what others have told you about yourself. In fact, with practice you can learn to release your negative feelings and summon quite at will your sense of confidence and potential."

Ms. Lloyd describes an exercise designed to show people that they can gain a great deal of control over their feelings and attitudes.

"Imagine how you would feel if you already had accomplished your goal or dream," she suggests. "Really imagine that you've done it; you've made it. Chances are, you feel good about yourself. Now, working from this good, energetic, capable feeling—so different from envy, which makes you feel bad about yourself—you can take these constructive actions that will help you attain your objectives:

"Ask yourself what you really want. Where do your natural abilities, interests and priorities lie? If you envy something someone else has attained, are you willing to do everything he or she did in order to get it? Would you want to change places with that individual? How much real effort and dedication are you ready to put into realizing *your* objective?

"The fact is that once anyone really decides to have something and feels free to put her total effort and commitment toward getting it, she's usually able to overcome obstacles and achieve even the most extraordinary goals," sums up Ms. Lloyd. ▽

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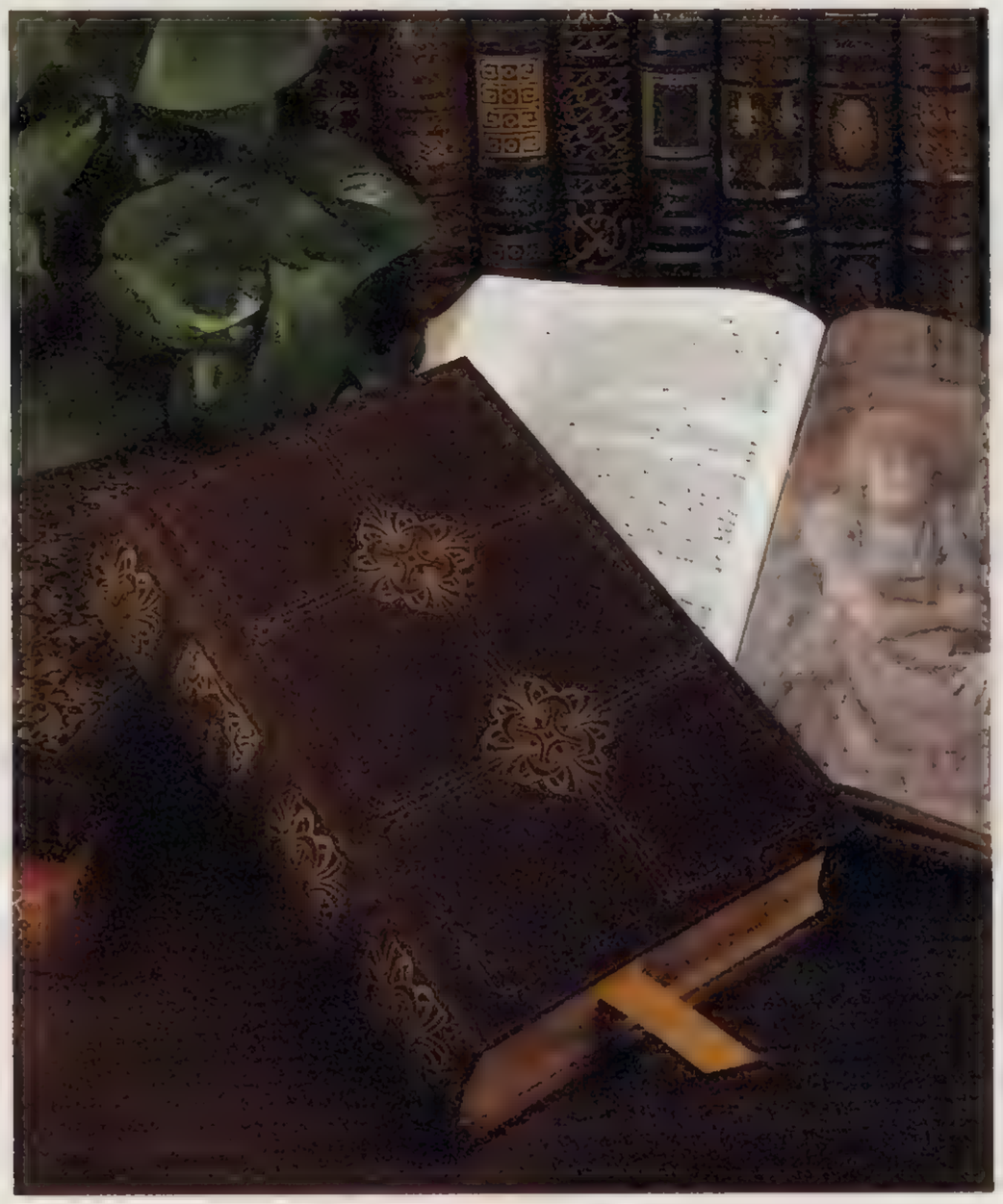

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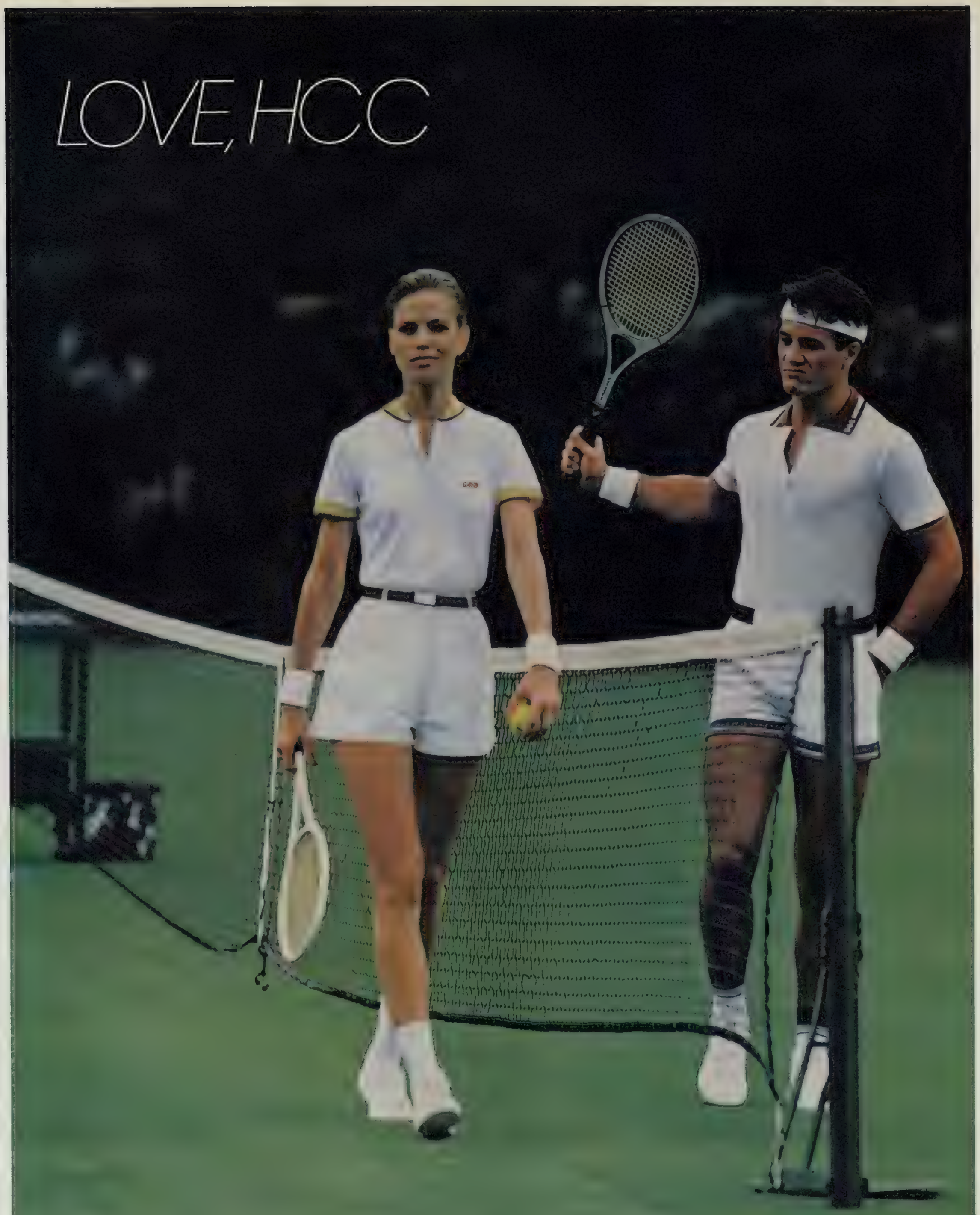

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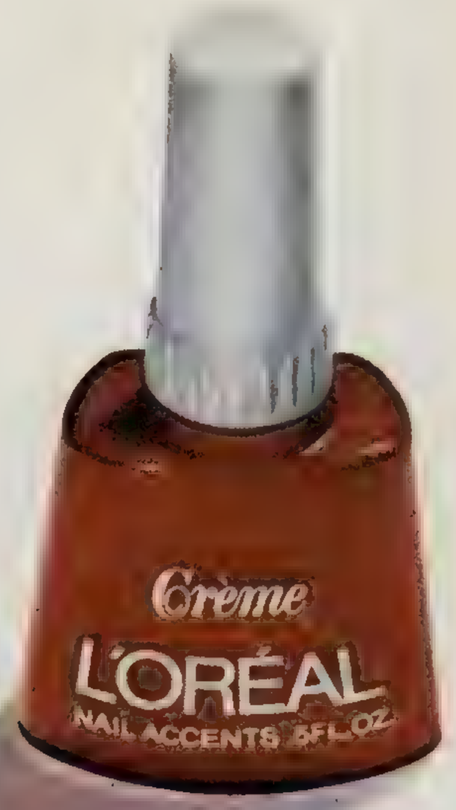

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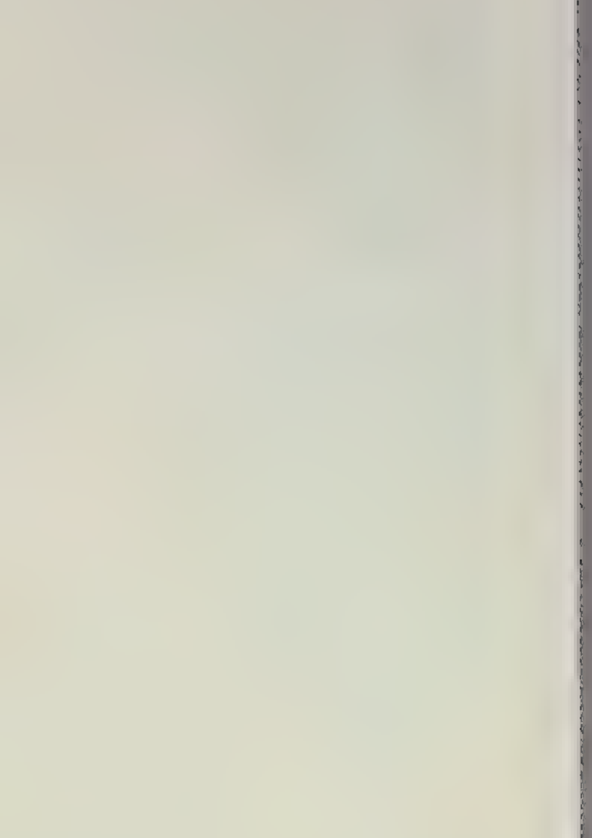

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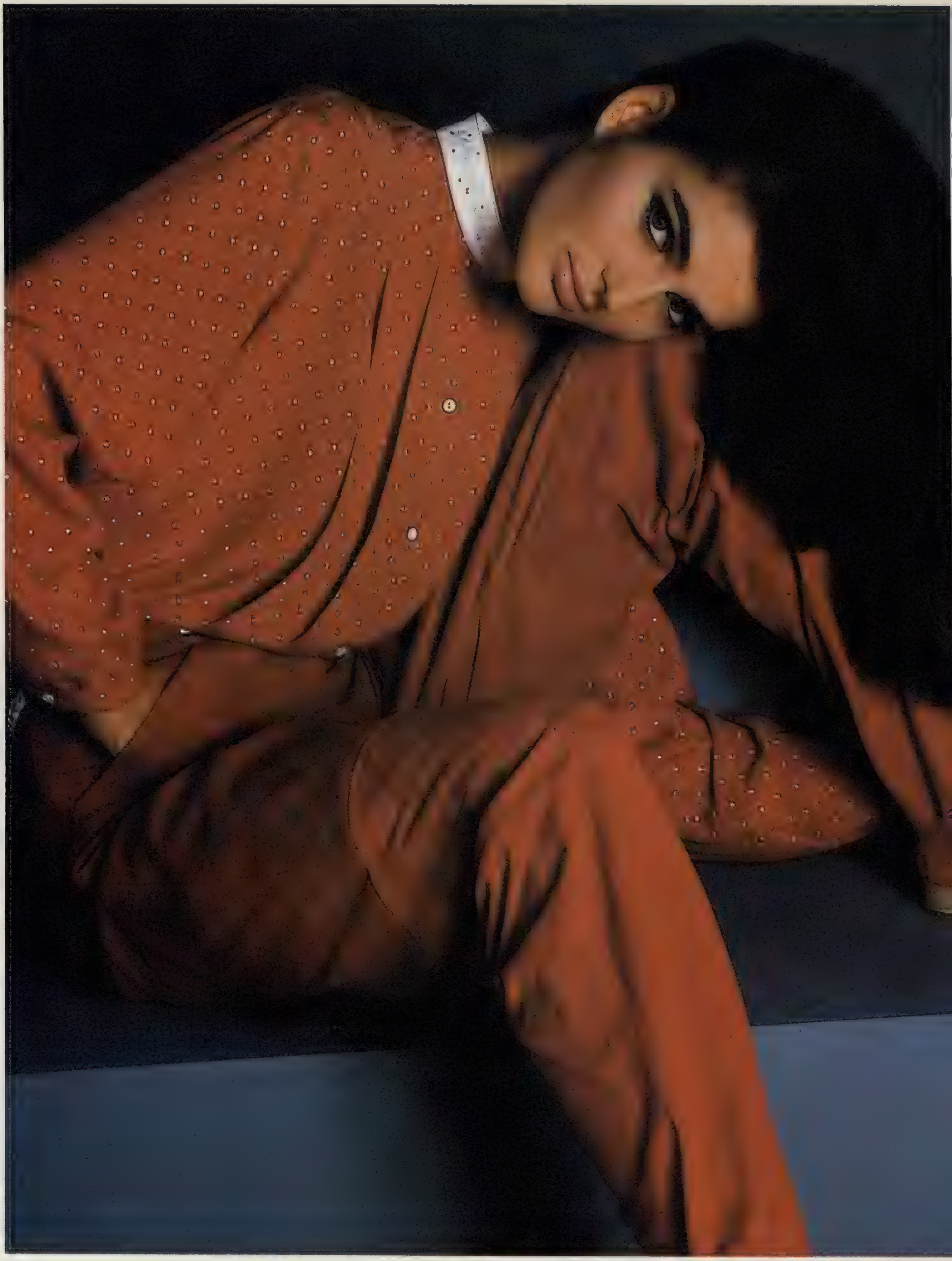

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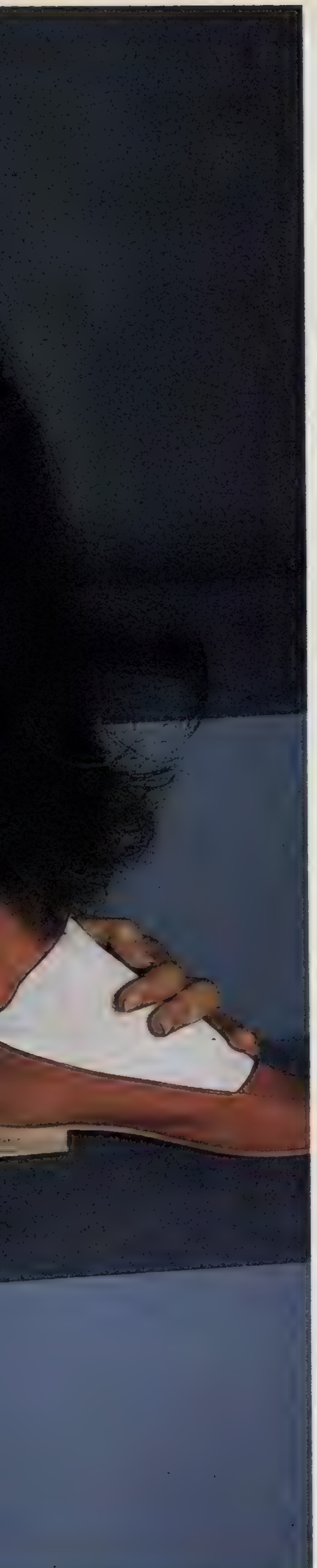

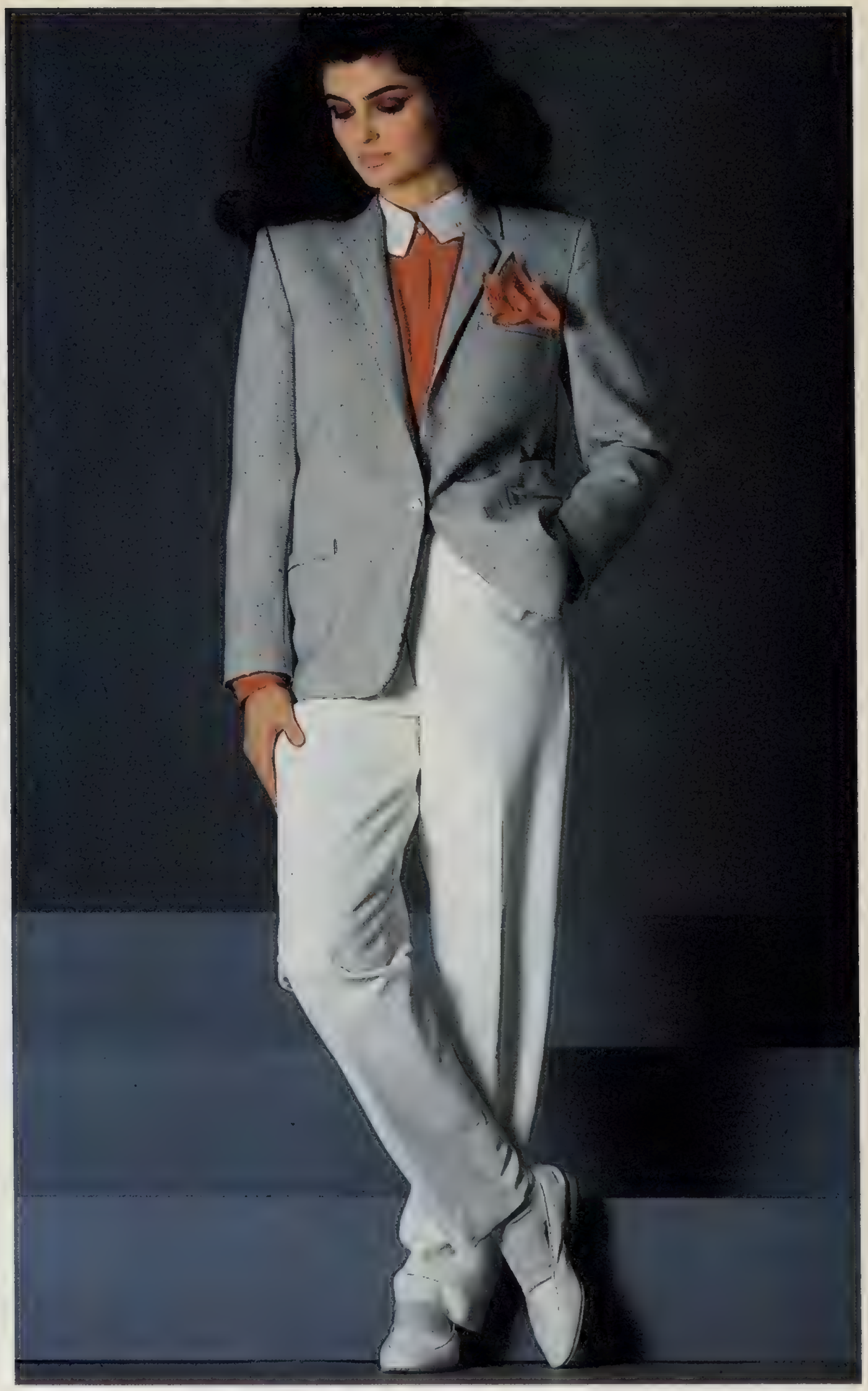

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Talking about... Food

It's a snap—last-minute entertaining at home, with this special menu, great recipes

By Barbara Kafka

EDITOR'S NOTE: *Barbara Kafka is a highly respected professional in the ever-expanding food industry. As head of her own consulting firm, Barbara Kafka Associates, she helps restaurant entrepreneurs create new concepts, plan menus, select wines. She predicted the eating-out boom that we are now in, but also realizes, from her own experience, the importance of being able to whip up last-minute party meals when you opt, on the spur-of-the-moment, for the intimacy of entertaining friends at home. Here, one of her attractive "rescue menus," with recipes that call for a minimum of preparation and a modicum of ahead-of-time planning.*

It's true; it's happened; that little swell of people who, three years ago, somewhat apologetically murmured, "I just don't seem to have time to cook anymore," has become a non-apologetic crowd of diners-out. And I am one of that crowd. Today, "Let's get together for dinner," no longer implies an invitation. It simply means fifteen minutes of discussion—Chinese or Italian—and an allocation of responsibility for making the reservation.

I sometimes think that after the pressure of our days we are unprepared for the added demands of intimacy inherent in dinner at home for two to eight people. need for intimacy is avoided.

In any case, we are certainly unprepared, after a long day, for much shopping, much cooking. And yet, much is lost: that intimacy, that feeling of giving, that satisfaction in something made. Occasionally, too, there are events and people for whom we must cook. For these feelings and problems, I have made myself a few solutions: dinners that require little shopping, little time spent in the kitchen; dinners with enough imagination to give me and my guests pleasure.

MENU
Asparagus with Lemon Vinaigrette
Sautéed Beef
Clafoutis with Pineapple

Here, one such dinner.

The dessert is one of those wonderful creations of last resort whose ingredients can be kept always on the shelves along with all the other elements of this dinner, aside from the asparagus, the beef, a loaf or two of French bread, and a couple of lemons. You can pick these four up on your way home, along with a light, easy red wine that carries you from drinks right through the meal.

If you get home at 6:30 and plan to eat at 8:00, start the Clafoutis right away—an hour and a half before you plan to sit down. Prepare the ingredients for the Sautéed Beef; combine the sauce ingredients and reduce; make the vinaigrette, clean and bunch the asparagus; set the table. If you still have time left, have a drink or change your clothes—whatever relaxes you.

Just before the guests arrive, take the dessert out of the oven and put the water on to boil for the asparagus.

Enjoy your friends and the wine. Five minutes before you want to sit down, put the asparagus in the boiling water and the bread in the still warm oven. If you have candles, light them; seat your guests; plate, sauce, and serve the asparagus; bring on the bread.

When you clear the asparagus plates, turn the Clafoutis out onto a serving dish. Cook the beef, add to prepared sauce; serve with more chunks of bread for the gravy.

Of course, if you serve berries and cream or fruit and cheese instead of the Clafoutis, this is a fifteen-minute dinner.

ASPARAGUS WITH LEMON VINAIGRETTE

six servings as a first course

36 (about 1½ pounds) thin fresh asparagus
2 tablespoons fresh lemon juice
1 teaspoon kosher salt
Freshly ground black pepper
2 teaspoons chopped capers
6 tablespoons olive oil

Break off woody bottoms of asparagus. With vegetable peeler, peel stalks from just below tip to stem. Tie in bunches of 6 and set aside.

Bring large pot of salted water to boil. Add asparagus and cook until barely done, about 4 minutes. Drain and rinse under cold water to cool slightly. Dry.

Untie each bunch of asparagus and arrange on an individual serving plate.

Mix together remaining ingredients for vinaigrette and spoon over asparagus.

SAUTÉED BEEF

four to six servings

1¾ cups water
1 cup plus 2 tablespoons dry red wine
9 tablespoons Madeira wine
2¼ teaspoons *glace de viande*
3 tablespoons imported Dijon mustard
2¼ teaspoons kosher salt
3 tablespoons red wine vinegar
3 tablespoons olive oil
2¼ pounds beef tenderloin, cut into 1-inch cubes
9 tablespoons finely chopped onion
6 large cloves garlic, crushed
Freshly ground black pepper

In small saucepan over high heat, combine water, wine, Madeira, *glace de viande,* mustard, salt, and vinegar. Boil until reduced by one-third.

In heavy saucepan over moderately high heat, bring oil to rippling point. Carefully add beef and onions and cook, turning frequently, until well browned on all sides. Meat should still be rare in center. Lower heat to medium.

Add reduced sauce mixture to pan and scrape any bits which cling to pan into sauce. Simmer until sauce becomes thick and dark. Toss in garlic and season with black pepper.

(Continued on page 168)

The special lure of dinner at home: "that intimacy, that feeling of giving, that satisfaction of something made"

In a restaurant, the surface tension is diluted in the noise of the crowd. A little awkward silence passes unperceived. The

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DINNER AT HOME

(Continued from page 165)

CLAFOUTIS WITH PINEAPPLE

eight to ten servings

1 12-ounce can pineapple chunks in unsweetened juice
1 teaspoon unsalted butter
¼ cup plus 1 tablespoon sugar
1½ teaspoons coarsely ground black pepper
3 eggs
½ cup milk
½ cup heavy cream
⅛ teaspoon kosher salt
½ cup sifted all-purpose flour
1 tablespoon rum
1¼ teaspoons grated lemon rind

Drain pineapple chunks and spread them out on paper towels to dry. Place juice in small saucepan over moderate heat. Reduce liquid, stirring occasionally, until reduced to 2 tablespoons. Reserve.

Meanwhile, spread a 9-inch cake pan with butter and sprinkle 1 tablespoon of sugar evenly over bottom. Sprinkle evenly with 1/2 teaspoon of the pepper. Set aside. (I like the surprise of the black pepper, which balances the sweetness of the pineapple.)

In electric mixer, beat eggs at medium speed until they begin to foam. Gradually add remaining 1/4 cup sugar, beating continuously. Combine milk and cream and add in a thin stream.

With mixer set on the lowest speed, add salt and flour very gradually. When all is incorporated, increase speed of mixer and beat until well combined. Stir in rum, reduced pineapple liquid, remaining pepper, and lemon rind.

Arrange pineapple chunks over sugared pan, leaving about 1/2 inch of space between pieces. (There may be some pieces left over.) Carefully pour batter over pineapple; place pan in oven and bake in preheated 350° oven for 35 to 40 minutes. Cover top of Clafoutis with aluminum foil after 15 to 20 minutes to prevent overbrowning.

Remove Clafoutis from oven. Allow to cool for 30 to 40 minutes and invert onto serving plate. Serve tepid, sprinkled with confectioners' sugar.

Shopping list for dinner

Shelf items
1 pound box kosher salt
1 bottle ground black pepper
1 bottle capers
1 bottle olive oil
1 bottle dry red wine
1 bottle Madeira
1 jar Dijon mustard
1 bottle red wine vinegar
1 12-ounce can pineapple chunks in unsweetened juice
1 pint rum
Flour

Refrigerator items
1½ pounds asparagus
Fresh lemons
2¼ pounds beef tenderloin
Onions
Head of garlic
1 8-ounce container heavy cream

Freezer item
12 ounces *glace de viande*

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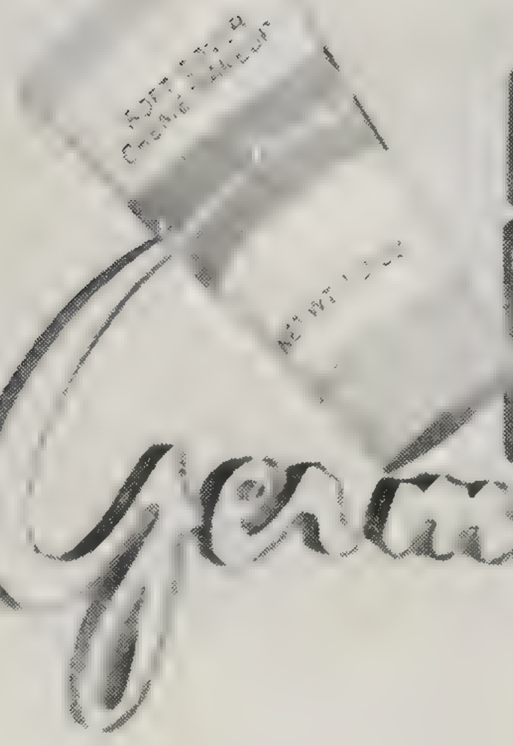

Germaine Monteil

Talking about... Dance

The making of a bright young ballet choreographer—Peter Anastos

LOUIS PERES

Anastos' latest work, for the Pennsylvania Ballet, is about another era in American dance, when Fanchon and Marco girls performed in tap shoes, above, and en pointe, left. Right: Peter Anastos.

By Holly Brubach

Choreographers who are young, gifted, and interested in the classical ballet tradition are few; Peter Anastos is one. He works, for the time being, as an itinerant choreographer, making ballets for companies all over the United States. His latest work, for the Pennsylvania Ballet, premieres March 5 at the Academy of Music, Philadelphia. Anastos comes to Philadelphia by way of St. Petersburg (Russia, not Florida), where he was a tourist.

In 1974, Anastos returned from a trip to the Soviet Union and formed his own company, the Ballets Trockadero de Monte Carlo, consisting entirely of men in "drag," en pointe. For the "Trocks," he mounted a repertory of satirical versions of the classics and, as prima ballerina Olga Tchikaboumskaya, led the company dancing. His choreography for the Trocks travestied the classical tradition and, at the same time, paid it tribute.

In class with a former ballerina from pre-revolutionary Russia, Mme. Anderson, Anastos acquired insight and respect: "At the end of every class, there was this prescribed series of bows—she showed us how to bow to grand dukes and admirals and generals, and to the tsar and the tsarina. I loved it. All that stuff came into the Trockadero—it's what I thought was really the substance of the parody, that rich multi-layered history of what was involved in ballet dancing, because it certainly wasn't all technique."

Anastos is quietly energetic, attentive, inquisitive, with thoughtful blue eyes behind round tortoise-rimmed spectacles; he looks more like a mathematical genius than a ballet choreographer, but his ideas are about dancing. He understands ballet and its heritage more thoroughly than many critics. In fact, he moved to New York in 1970 aspiring to write about dance. "Like every small-town kid, I thought: *The New York Times* will call me and ask me to review Mr. Balanchine's new ballets. . . . Well, it took me about five days to size up the situation and realize I was not going to get a job as a writer. But I'd seen everything the City Ballet did at Saratoga and I'd seen companies like the Royal Ballet and the Bolshoi on tour, all of that. I wanted to write about dance because I really loved it. So when the Trockadero was formed, it was all journalism. It wasn't that I was dying to get into a dress, but I was wanting to express my own opinions about dancing—in some cases, honorific ones."

"YOU HAVE TO TAILOR THE PART TO THE DANCER—MY JOB IS TO MAKE PEOPLE LOOK FABULOUS"

The "Trocks" and their lampoons of the classics, begun as a lark, in the end proved an invaluable apprenticeship in the art of choreography for Anastos: "I learned to ape Petipa and Fokine and Balanchine and Robbins. But eventually I felt that I'd done everybody worth doing, that I could only do inferior choreographers or more of the same. I was tired of being a prima ballerina, I'd gone around the world a couple of times and seen every Howard Johnson's motel ever built. It was time for me to stop. At that point, I'd done thirteen original ballets—ballets that held the stage—and I said to myself, Hey, listen, I'm a choreographer."

Resolved to try making his own dances from scratch, Anastos resigned from the Trockadero in 1977, and "kicked around for awhile." Then came an offer, which he accepted, of a position as resident choreographer for the Garden State Ballet in Newark, New Jersey. "They are dancers in the process of growing, of becoming professional. And I needed to get back to square one and deal with people who weren't very technically accomplished, and make dances that suited them."

Often it would happen that Anastos' ideas were beyond his dancers' technical capabilities. "Then you have to make something else, to compromise, and that's what teaches you pragmatism, which is very useful in the ballet. If you have a girl who can only turn to one side or who only looks good in one arabesque, that's handy to know because you have to tailor the part to her, you have to make her look good. My job is to make people look fabulous. I mean, these dancers were not going to do thirty-two fouettés, but they had to show the audience that they could do feats of dance interest. So I had to make things *(Continued on page 181)*

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PETER ANASTOS

(Continued from page 176)

which were not fouettés. In a way, that was maybe even more difficult. And maybe even more interesting to look at."

The transition from comic to more serious, "legitimate" ballets was a difficult one; Anastos found himself censoring his sense of humor. "I think much of what I've done lately is very reactionary, because I was ashamed of what I'd done in the Trockadero and of people's thinking I could only do funny ballets, that I could only do other people's work. I am learning that my first instincts are the best, that I shouldn't ask myself, 'Is this serious choreography?' " Anastos' ballets, when not downright funny, are usually light-hearted, convivial, well-made, and always with "a point of view"—a mood, a style, a sensibility implicit in the music. He is less interested in perpetrating the long-limbed angularity that is Balanchine's trademark than in exploring other dance styles, some now extinct.

From the Garden State, Anastos has gone on to choreograph for companies in San Antonio, Dallas, and other cities. The Pennsylvania Ballet last fall acquired his *Yes, Virginia, Another Piano Ballet,* a side-splitting send-up of Jerome Robbins' ballets to Chopin music, and commissioned him for a new ballet this spring. "I was going to do a big eighteenth-century French ballet to music of Rameau. It had three different entrées—they all maybe fell under the umbrella of Military Victory or the Death of a Poet or a Coronation. I wanted to do a big ballet like that, with a minimal amount of dancing. But unfortunately, we didn't have enough money to produce that.

"So now I'm onto something else. I don't want to celebrate the Pavlova centenary—I think it's all very tacky. But I do want to do something about the scene at the time Pavlova was dancing because I think that will put her more in perspective for a modern audience than a million performances of the *Dragonfly* and *The Dying Swan.*

"In those days at the Hippodrome in New York, it was Jocko and his trained Police Dogs, then Pavlova, then some acrobats. I'd like to do a ballet about that whole world, about chorus girls as opposed to corps de ballet—to the music of Victor Herbert."

The aim of the revues in which Pavlova appeared was entertainment, which is, Anastos believes, what ballet is for. "I really do think people go to the theater to enjoy themselves and certainly to be challenged, but not to be freaked out or slapped in the face. That's how I'll never get away from being a critic—I'm always keeping myself in check. I mean, I would never do a ballet about my unhappy childhood. I think that kind of work is a crashing bore and a real insult to the audience. Nor do I want to do a ballet about my own choreography. Ballet is not propaganda, that's not the point—the point is to make something that will touch an audience in some way."

Anastos welcomes commissions outside New York City. Last November, he made a hilarious "psychological" soap opera entitled *Forgotten Memories* for the Dallas Ballet. "Those Texans," he says, "dance up a storm."

The Pennsylvania Ballet dancers, he says, "are completely professional and completely terrific." Even so, Anastos' present ambition is to start a ballet company of his own in New York. "Sixteen dancers. And it's not going to be a platform for my ballets exclusively. This company won't have any axe to grind; we would just present evenings of ballet. No tights-and-leotards and no Stravinsky—that's already being done. But ballets that are witty, entertaining, light, diverting." ▽

STOCK-MARKET TIPS

(Continued from page 133)

"Dividends are clearly not as important; I would go for more growth—be a little more aggressive—instead of concentrating on yield. Municipal bonds would have to be examined for their tax advantages, and there are some utility stocks with partially or maximally tax-free dividends."

Some advanced investors use a discount broker to make their stock buys and sells. The discount broker—for a fraction of a full-service broker's commission charge—simply executes your order.

"A discount broker is for the person who wants to do her own research, who never asks an opinion, subscribes to a lot of publications, and does not want any kind of tax planning.

"Some people do use a full-service broker and a discount broker simultaneously," Ms. Gertz continues. "When the full-service broker supplies a good idea, then he or she gets the trade from the client. If it's an idea that the client makes her own mind up on, then she'll buy or sell through a discount broker. As a full-service broker, I feel that our free services—monthly statements, periodic research, and the freedom to call for quotes and information anytime—justify the commission we charge."

The research that you'd probably want to do when using a discount broker: read financial newspapers, weekly and monthly business magazines, and possibly subscribe to an investment advisory newsletter. While newsletters can be expensive, many investors feel that to use them is to keep up to date on their interests. You can find advertisements for newsletters in most financial publications, some offering less costly trial subscriptions.

For all investors, Ms. Gertz has these stock-market caveats:

- Be careful about "hot tips." Cocktail party conversations—a major trap for a beginning investor—usually do not provide sound investment strategies.
- Keep good records. Hold your own set of stock buy and sell confirmations in your personal files. And don't be careless about your investments—know what stocks you own and how they're doing.
- Love your family, your friends, your job, but not your stocks. Don't be afraid to sell or to take a loss.
- Always be aware of the financial implications of political and economic news. This is what really affects the market.
- Don't sell in a panic, for instance, if the market drops twenty-four points in one day. Learn when to put the blinders on. Besides, the market usually rebounds the next day.

Ms. Gertz concludes with this advice: "As part of any woman's stock market education, she should remember to teach her own children—especially her daughters—regardless of age. Start them early on, and they won't come down with chronic investing fears and doubts later." ▽

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Oh! My aching back

Most back trouble can be helped with regular exercise

BY CHARLES T. KUNTZLEMAN, Ed.D.

Low-back pain. It respects no one. Children, young adults, and senior citizens are affected. Movie and TV stars, athletes, and models grin and bear it. So do world leaders, students, housewives, and editors. More hours are lost on the job because of nagging backache pain than any other single ailment.

The culprit? A lack of physical fitness. Hans Kraus, M.D., medical consultant to the President's Council on Physical Fitness and Sports agrees. He notes that 80 percent of all low-back pain cases can be treated conservatively and respond favorably to therapeutic exercise.

Most of the pain in the lower back is muscular in origin. In the majority of cases, the abdominal muscles of people with chronic back complaints are weak and their back muscles are stiff and tense. The prevention and treatment of potentially disabling back disorders are so simple, they are often overlooked, according to Dr. Kraus.

One out of every three Americans will have some back pain during her lifetime. The problem is that the business of making a living while sitting down makes you particularly susceptible to the low-back-pain syndrome. A lack of physical activity causes the abdominal muscles to weaken and sag. Because these muscles sag, we develop a "pot belly," or a pouch below the navel. Additionally, fat may accumulate in this area. We compensate for the sagging waistline and extra fat by shifting our weight. To do this, we arch our backs slightly. Our pelvises tip forward and our derrieres stick out. Soon the last joints of the spine require more muscle involvement to help hold us in this position. In time, the muscles in the lower back tire of carrying the extra load and begin to hurt.

Day-to-day tensions caused by traffic jams, late trains, office and family obligations aggravate the problem. Tension tightens and shortens our muscles. And when our back muscles tighten beyond a certain point, they start to hurt. The result is back pain.

To offset the poor posture, weak muscles, and the tension triad, you must learn to live sensibly. That is, to rethink those actions that have become second nature. It's not that difficult. Be aware of the way you move, sit, and stand. Remember, everything you do affects the health of your back—including the way you stand to brush your teeth, drive your car, or eat.

Take stock of your posture. Do you slouch, stoop, or lean to one side? Do you assume an abrupt military posture? In either case, you're doing your back a disservice. A compromise between the two extremes is best. You want to keep your lower back flat. And to do that you have to tuck your buttocks in to straighten out the small of your back. Under no circumstances should your lower back be arched or hyperextended. Good posture varies from person to person. But authorities generally agree that the best posture is the most vertical position you can achieve comfortably.

Long hours of standing put a strain on your low back. If it is necessary to stand for quite some time, try to vary your position as much as possible. To relieve tension on the lower back, rest one foot a little higher. A brick or telephone book will do. Then lean on the raised knee. Some people say that the brass rail along the base of most bars is there for that reason. They're probably right. Use it.

Even sitting can cause problems. Choose a properly fitted chair that does not cause you to slouch. The best chair has a low, straight back, a firm seat that is not too deep, and arm rests. Adjustments may need to be made depending on why you are in the chair, of course.

The height of the seat should be such that you are in a comfortable position for writing and reading. When you're sitting, it's good to sit with the small of your back snugly resting against the chair's backrest. If the chair has a cushioned seat, lean slightly forward rather than sitting backwards into it. *(Continued on page 189)*

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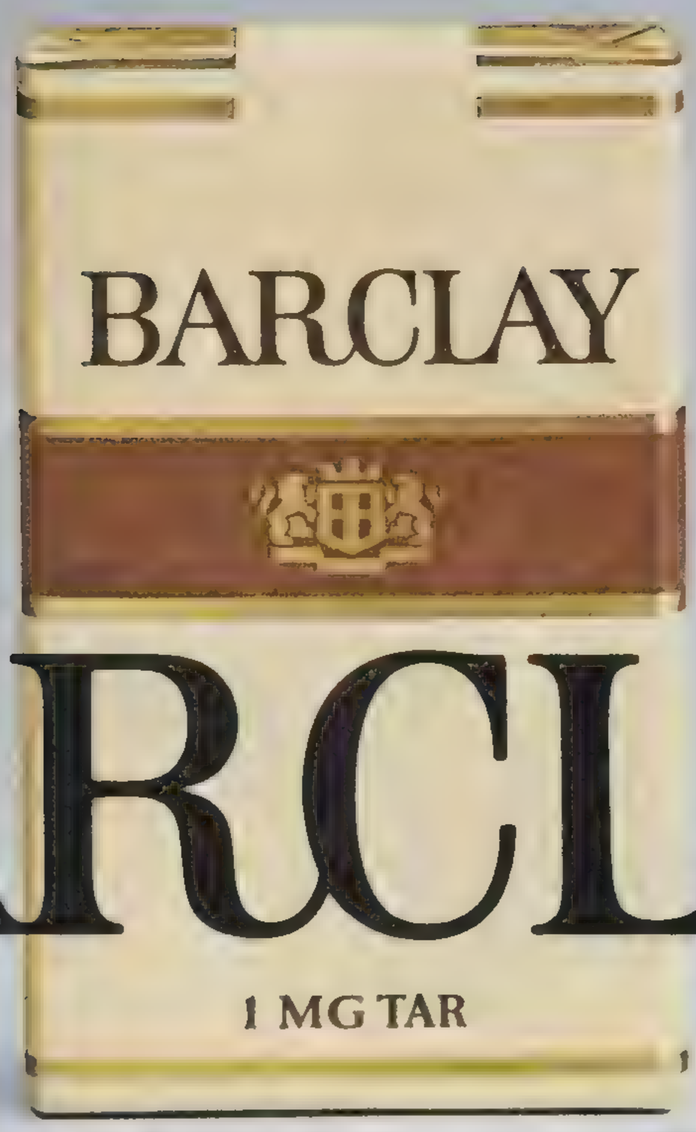

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ACHING BACKS

(Continued from page 184)

If you're on the road a good bit of the time, invest in a hard seat-and-back-rest combination that fits over the seat in your car. If this is unavailable, or not to your liking, try a contoured back cushion. The cushion can be placed at the small of your back. Both of these provide the support that your lower back needs. You should also sit close enough to the steering wheel so that your arms remain bent and your legs do not fully extend when you work the pedals.

Be careful lifting objects. If you're not in the best physical condition, don't try to lift heavy things. At least not without assistance. Also, don't lift things at a distance from your body, such as leaning over a chair or table to open a window. Whenever you choose to tackle a heavy weight, bend your knees and lift it with your leg muscles. Your leg muscles, not your back, should provide the lifting force.

Even sneezing can irritate your back. There is a proper way to sneeze. Bend your knees as you sneeze. If you're in a standing position when you feel a sneeze coming on, lean over and put your hands on your knees. If you're lying down, simply draw your knees up to your chest.

Since you spend one third of your time in a bed, you should select a mattress that is firm. If you find that your present mattress is too soft or sags in the middle, place a one-half-inch plywood board between the mattress and the box spring.

The wrong sleep position can also cause low-back pain. Sleeping on the stomach puts a strain on the spinal column, and sleeping on the back is not much better unless you place a very flat pillow under your head and a thicker one under your knees. The ideal sleep position has you lying on your side with both knees flexed.

The best exercises to strengthen your back are those that condition your stomach muscles. The exercises below are good starters:

Do each exercise for ten seconds and gradually build up to sixty seconds.

Look up: Lie on your back, knees slightly bent, and arms at your sides. Raise your head and shoulders from the floor until you can see your feet. Lower your head to the floor. The look-up and return count as one repetition.

Curl down: Start from sitting position on floor with knees bent, hands across chest. Lower upper body slightly until you feel a pull on your stomach. Hold that position and return. The lowering and return is one repetition.

The "Look up" and "Curl down" will help firm up the abdominal muscles. Remember, the cause of your back problem may be not only weakened abdominal muscles, but also an accumulation of too much body fat. You must whittle your middle. To reduce your body fat, however, you must get involved in walking or in doing some other type of physical exercise.

Arthur A. Michele, M.D., professor in the department of orthopedic surgery at New York Medical College, has some exercises which are also good.

● Lie on your back with a pillow under your head, your hands folded over your stomach, knees bent, and feet flat on the floor. Keeping one leg and knee in the up position, roll the other knee out to the side, then back to original position. Do for about ten to twenty seconds. Repeat with other leg.

● In the same position as above, pull one knee up to your chest with both hands, keeping the other knee bent and foot on floor. Repeat ten to twenty seconds with both legs.

● Again in the same starting position, place your left hand on your left knee. Lift your left foot off the floor, and move your knee out to the side and around in a circle for ten seconds clockwise and ten seconds counterclockwise. Repeat with the other knee.

Before you begin these exercises, take a few minutes to relax. Lie on the floor and concentrate on relaxing all your various muscles. These exercises, recommended by Dr. Michele, help to stretch out the low-back muscles that are tight because of tension and pelvic rotation.

Shoes can also cause low-back problems. Poorly fitted shoes as well as high heels can lead to foot and leg deviations that throw your posture off. For example, high heels (and this can include anything from an inch up) will cause you to shift your weight forward. As a result, you arch your back and that will aggravate your low-back pain. Wear high heels only for short periods of time. Or buy stylish low-heeled shoes.

Even shoes with "negative" heels (lower than the sole) must be worn with caution. The exponents of the negative-heel shoe claim that the lowered heel tends to improve posture. Some experts feel that the heavy construction and lack of flexibility of the soles of these negative-heeled shoes restrict the motion of the foot. Some warn that the rigid contours of the arch make the shoes uncomfortable for people with either flat feet or high arches. Others maintain that the negative heel throws the body off balance.

Most back pain is caused by a sedentary life style. To avoid it, you must exercise, and the best exercises are those that strengthen your stomach muscles. While you are working on those muscles, use good body mechanics. Lift, carry, and walk properly. Your back will love you for it! ▽

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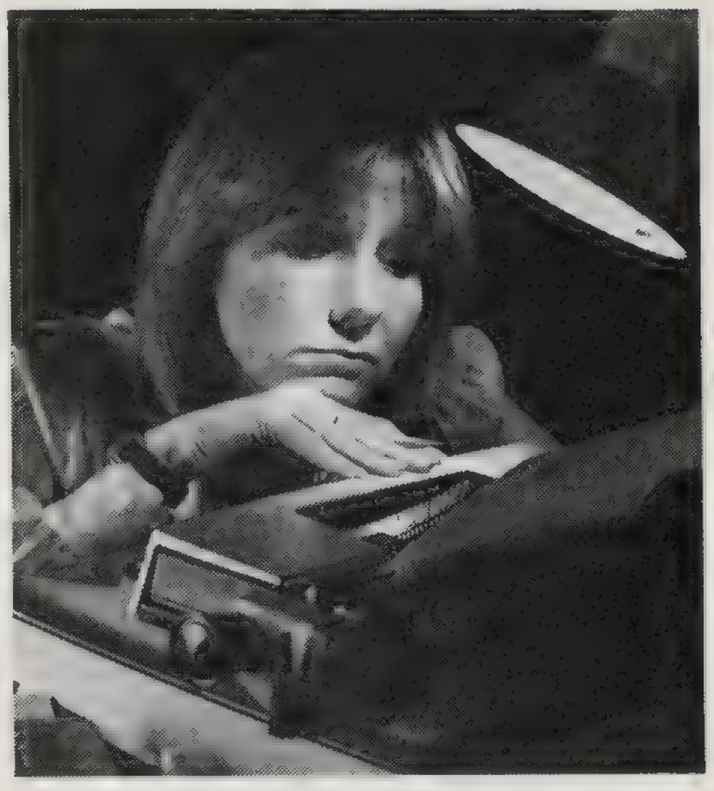

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WOMEN AND CARS

Beware: insuring your auto can cause premium shock

Here's help on how much coverage you need, plus where to find discounts

BY LILLIAN BORGESON

How do you feel when you open your latest auto-insurance bill and look at the bottom line, the one that says *Payment due?* A sudden case of "premium shock," a neat shorthand description of surprise, anxiety, and anger?

Auto-insurance rates are way, way up and still rising. In many cases, three or four years' worth of coverage on a new car can add up to more than the cost of the car itself. For someone who buys used cars—such as a teenaged son, who's already in the highest-premium insurance category—the cost of just *one* year's coverage can easily outstrip the whole cost of the car, tax, and license included.

There are, of course, reasons for the jet-like rise in rates. One of them is that the cost of repairing both cars and people hurt in accidents is rising even faster than the inflation rate. One study concludes that,in terms of medical bills and lost earnings, the cost of car accidents ranks second only to the cost of cancer. Furthermore, the theft of cars and their parts is the most common of all street crimes. There's clearly no way in today's world to buy insurance that is both adequate and cheap.

Nevertheless, in most areas, rates and coverages vary widely. By shopping around and asking questions, you can often get a much better balance of coverage and premium price.

● **WHAT KINDS OF DISCOUNTS CAN YOU GET?** Many insurers offer special rates to certain categories of car or driver. Some firms, for example, charge lower rates to drivers who don't smoke or drink. Many companies offer "multiple car" discounts; it almost always makes sense to have all your rolling stock insured by the same firm. And since a compact car that's involved in an accident is likely to inflict less damage than a bigger car, any firms also charge lower liability rates for smaller cars.

And a few companies are now making much more sophisticated distinctions between the "loss potential" of various cars—and adjusting their premiums accordingly. The *make-and-model experience rating plan's* effect is that the rates for collision and theft coverage can be reduced or increased from one year to another, depending on the actual insurance-claims history for each car. The differences can be substantial, between one small car and another, one big car and another, and even between apparently similar models. As an example, the Cadillac *Seville* currently has an excellent claim-loss history; the Cadillac *De Ville,* on the other hand, has a poor claim-loss history and rates will reflect that fact. So if you're buying a new car, find out if your car insurer uses the experience rating plan; if so, ask which of the models you're considering has the best claims history.

● **WHAT KIND OF COVERAGE DO YOU NEED—AND HOW MUCH?** In car-insurance policies, the various "risks" are broken down into specific (and sometimes narrow) categories, and you get only the coverages you pay for and that are actually listed on your policy. Each "risk" involves a certain amount of consideration.

Liability coverage. This covers the damage you may do to other people, their cars, or their property, and in some states a certain minimum (or a showing of comparable financial assets) is mandatory. Typical minimums are $10,000 per person and $20,000 per accident for bodily injury and $5000 for property damage—but if you have assets to protect, your coverage should go way beyond these minimums, at least to $100,000/$300,000/$50,000 respectively. Fortunately, you can add several hundred thousand dollars worth of protection for a relatively minor increase in rates.

Collision and "comprehensive" coverage. Both cover the cost of repairing (or replacing) losses that apply to your *own* car. Collision covers losses to your car when you hit some other object. Comprehensive covers costs that aren't caused by collision: theft, vandalism, fire, etc. Both can be bought with "deductibles"—the amount *you* pay for repair or replacement before the coverage starts. Insurance companies are currently pushing higher deductibles as a means of reducing premium costs, but in many cases the rate differences are too minor to be appealing. For example, collision coverage with $100 deductible might cost $218 a year; with a $200 deductible you may pay $186 a year.

If you drive an older car, however, it may make sense to drop collision and comprehensive coverage entirely. Even in a not-too-major accident, for example, the repair costs may be higher than the car's current appraisal value—what you get in insurance proceeds is the appraised value, not the repair costs. If the car you drive is more than three years old, find out its current appraised value (one good source of the information is a loan officer at your bank), and decide accordingly.

Uninsured motorists coverage. This pays accident costs that *ought* to be paid by the other driver . . . but that he can't do because he's not insured. The cost is low and the coverage is essential; because as premium rates rise, so do the numbers of uninsured drivers. ▽

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FLEXIBILITY

TOE TOUCHES

(real test of flexibility) loosen leg muscles, improve limberness. Do them correctly, or you risk lower-back and knee strain. (*Right:* Wrong way to toe touch, with locked knees, hips thrust out.) For maximum stretching: 1. Stand as shown. 2. Slowly "round" body, pelvis over heels. Reach toward floor; slowly straighten legs, don't strain (large photo, far *left*). Hold for 5 counts; repeat 10 times.

dancers, joggers, tennis players, athletes, working women—everyone benefits from stretch exercises. Marianne Battistone, NYC kinesiotherapist (anatomy and physical-movement specialist) says, "Flexibility and range-of-motion exercises—warmups—should begin any fitness program. Most women work out to improve strength and endurance; but slow, static stretching—holding and releasing specific muscle groups—helps condition your body, developing limberness and elasticity. Warmup exercises provide the necessary *balance* (strength vs. stretch) muscles need to remain flexible. Good muscle flexibility will result in less stiffness and resistance when muscles are called upon to function. Flexible muscles reduce chances of day-after soreness." They also improve posture.

LOWER BODY

The two exercises, *left,* promote spinal flexibility, joint mobility, stretch thigh muscles. 3. Lie as shown, arms outstretched, legs forming a 90° angle with torso. 4. Putting body weight on right leg, lift and stretch towards the opposite side (5), hips and left leg follow through, with pelvis and spine. Keep feet flexed; back, shoulders on floor. Repeat 10 times, alternate sides. . . . Lower-body and spine stretch: 6. Form an "X" with body and legs. 7. Bring knees together and up. 8. Curl upper-body, elbows touching knees. Repeat 5 times, each side. **Tips:** *Relax* when stretching; this allows muscles to stretch longer. Coax muscles into position, the *process* of stretching is just as important as the result.

UPPER BODY

A simple exercise that stretches the chest and spinal muscles, while loosening the shoulders. 9. Stand with left hand resting on hip, right arm crossed in front of you. 10. Lift right arm; stretch it backwards as far as possible; head follows arm's movement; keep hips forward. Repeat 5 times; alternate arms. . . . To increase shoulder and upper-arm range-of-motion: 11. Stand with arms above head, palms in. 12. Slightly bend knees, rotating arms back, palms turned out. 13. Continue arm rotation "leading" up with your fingers. Do in a continuous motion; keep head, back, abdomen aligned. Repeat 10 times. (This exercise is great as an upper-back and shoulder tension-reliever.) . . . A total-body stretch that improves coordination and balance: 14. Stand with one foot slightly in front of the other, knees slightly bent, (as shown.). 15. Shift body weight onto back foot, left arm rotating back, right arm coming forward. Keep knees bent, upper-body straight. Do 10 times—try to maintain body balance and alignment. Hair and makeup by Chany Catala.

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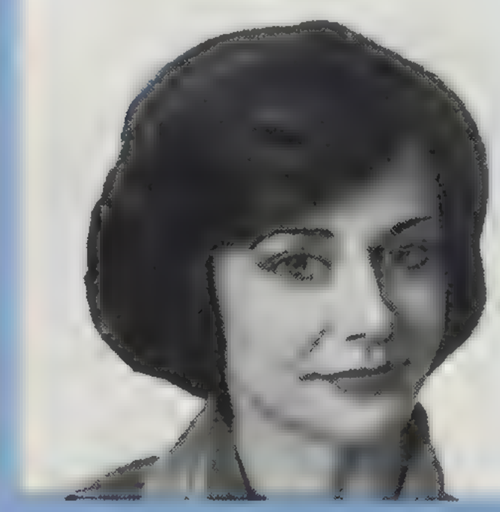

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Health

A Pill review's find: fewer risks...
pain relief in an overcoat...
rise and fall of breast implants

By Melva Weber

THE PILL'S REPRIEVE?

For the woman who uses the Pill but wonders if she is doing so at considerable risk of cancer or heart attack, a just-completed ten-year study of medical side effects of oral contraceptives offers help in making informed Pill decisions.

Although knowledge of long-term effects will take still more time to develop, using oral contraceptives does not increase risk of cancer of the breast, uterus lining, or ovary, according to the study of more than sixteen thousand women conducted by the Kaiser-Permanente Medical Center in California. The study did not find significant risk of heart attack or other circulatory disease related to Pill use alone, but it did provide some evidence that Pill use combined with heavy smoking can greatly increase chances for heart and blood-vessel disease, including strokes.

Savitri Ramcharan, M.D., Ph.D., research director, and Frederick A. Pellegrin, M.D., principal investigator, reported that Pill use has no relationship to breast cancer. In fact, they reported that oral-contraceptive use appears to reduce the incidence of benign breast disease, which is associated with increased cancer risk. The study results suggest, but do not prove, lower risk of ovarian cancer in Pill users. Cervical cancer risk is high in Pill users, but the investigators pointed out that increased sexual activity (early intercourse and many partners) accounts for differences between users and nonusers. Malignant melanoma, a serious skin cancer, was higher among users; but the researchers suggested Pill users may also have had higher exposures to sunlight, a known risk factor for skin cancers.

Finally, said Dr. Ramcharan, the study shows that oral-contraceptive users have no increased risk of death from all causes combined. At this point, the research reveals that, for healthy, white, middle-class women like those studied, the risks of oral contraceptives do not appear excessive. Women considering using the Pill should carefully read the information provided by their doctors and pharmacists, to learn whether they may be among risk-takers in using oral contraceptives.

A KICK FROM SHAMPOO

Patients using disulfiram or Antabuse —drugs used to combat alcoholism by causing severe nausea and other symptoms when any alcohol is taken—should avoid more than mere potable alcohol. At the Veteran's Administration Medical Center Alcohol Abuse Treatment Program in Nashville, Tennessee, a patient in alcoholism treatment used a shampoo containing alcohol and broke out in a rash.
David Stoll, M.D., and Lloyd E. King, Jr., M.D., Ph.D., found that the skin of a disulfiram-treated patient can set off an anti-alcohol alarm by absorbing alcohol in cologne, after-shave lotions, or sunscreens. Wet skin produces symptoms, found the doctors, but dry skin did not.

A COAT THAT SOOTHES

Here's news on how to benefit from aspirin while protecting stomach and duodenal tissues from irritation. Research scientists at the University of Missouri in Columbia and the University of California at Irvine have tested enteric-coated aspirin—pills with an outer covering that does not dissolve until the aspirin reaches the small intestine. In subjects using the coated pill, the medicine was absorbed at about the same rate as regular aspirin. While taking uncoated aspirin, all subjects had some stomach-lining damage; but with coated pills, only two persons developed erosion.

OUR HEALTHIER SELVES

Who says you can't change the health habits of the general public? The fact is, according to Surgeon General Julius Richmond, M.D., Americans have considerably improved their health habits over the past twenty years. A government report on the nation's health says our people are eating 21 percent less milk and cream, 28 percent less butter, and 10 percent fewer eggs than in the 1960s or early 1970s. According to the Department of Agriculture, children and adult men consume less than half the fats and oils they ate in 1965, and fat accounts for somewhat fewer total calories for all of us.

People are stopping smoking cigarettes. Among men, 28 percent fewer are smokers than in the late 1960s. Smoking by teenage boys has dropped by 20 percent, adult women by 13 percent. Teenage girl smokers increased by an enormous 51 percent since 1968—but this increase may be leveling off.

People are fitter. Ninety-two percent more adults are exercising. Death rates from heart disease dropped 20 percent; deaths from strokes dropped a third since 1970. Cancer death rates are dropping too. But lung cancer rates among women are on the rise, related to smoking.

BREAST-IMPLANTS TEST PILOT

What happens to breast implants when atmospheric pressure changes? An airline stewardess who had her breasts surgically enlarged through insertion of silicone envelopes took a problem to her doctor: would sudden loss of cabin air pressure cause breast changes? She also wanted to be able to fly unpressurized aircraft at altitudes as high as twenty thousand feet. Would reduced air pressure cause pain? Might the implanted envelopes rupture?

Answering in *The Journal of the American Medical Association,* Charles C. Gullett, M.D., of Atlanta, Georgia, pointed out that at elevations of 5500 meters (about 17,875 feet) any air in the breast implant would expand to twice its size inside an elastic container. At almost thirty thousand feet, the air would expand to three times its sea-level volume. Even though the skin over the breast is very elastic, such inflation from within could be a problem. The strength of the envelope covering was not determined, but probably could be determined from manufacturers' specifications.

For the woman who wants to fly so high, Dr. Gullett suggested carefully controlled gradual exposure in a decompression chamber to learn the height limitations of implants. He added that many flight attendants have augmented breasts, and have no trouble flying at normal airline cabin pressures of about eight thousand feet.

DID YOU SEE?

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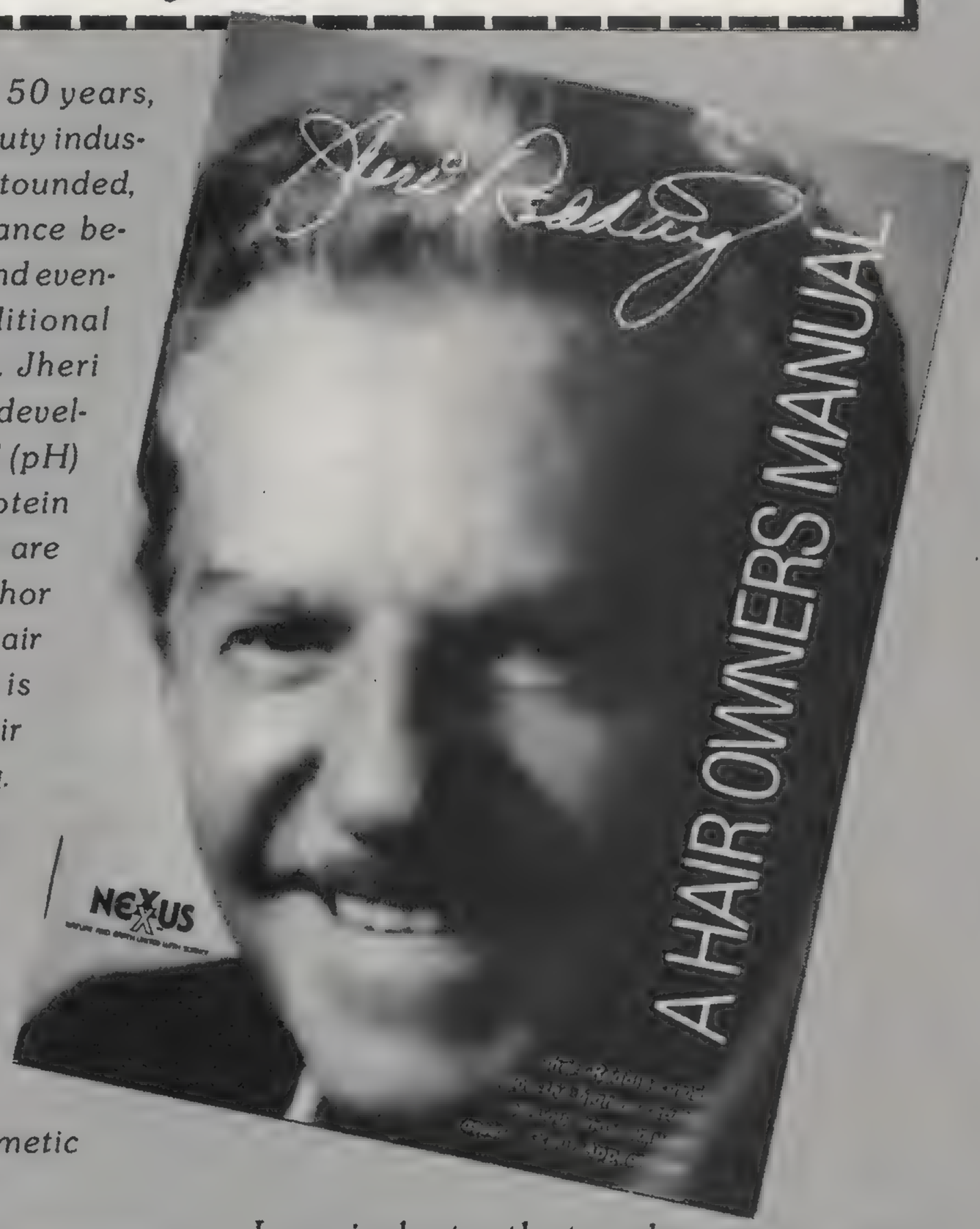

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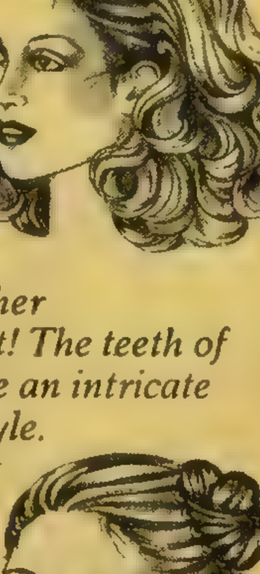

Goody makes beautiful hair easier.™

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Hair Now

Getting hair ready for warm weather: shine, color...L.A./P.M. style...

or glorious hair twelve months a year, you must plan ahead. In March that means prepping for the sun/saltwater season coming up. More shine then depends on **regular conditioning** now—every time you shampoo—and rinsing thoroughly. . . habit-forming when part of a plotted regimen like the Système Trilogique, new and, naturally, smelling wonderful—from Parfums Lamborghini, who make one of the raciest perfumes around. . . . **Deep-treat hair** once a week to once a month, depending on how rough you are on your hair (rough equals repeated coloring/lots of time spent outdoors/parching high altitudes or central heating) with something rich like René Furterer's Revitalizing Creme. . . . To "up" color a believable degree: the new process at Gil Ferrer that **scatters highlights** through the hair safely via a bleach-soaked string. **"Mouse"-remover for brunettes:** Mix an egg yolk with a little dark rum; add to shampoo. Keep in mind: sun fades hair as well as dries it, so now's a good time for temporary **wash-in color to brighten,** such as the Alegretti Diamond Colors used at the Nardi Salon. (Hair, *above,* by John Sahag.)

WHO CUTS THE STARS?

Jose Eber (pictured, *left*) is the scissors behind the famous Farrah Fawcett haircut of four years ago—the sexy, layered style that was picked up by millions of women across the country. Farrah (also, *left*) is not Jose's only client: dozens of other Hollywood women—including Ali MacGraw, Valerie Perrine, Cher—get cut by him, too. "The best cut is a layered look," says Jose, "whether it's worn longer or shorter. It's the most flattering." (Maurice Jose, 9426 Santa Monica Blvd., Beverly Hills CA.)

P.M. PRETTY

The look of a hair comb with dangles that "work" like a drop earring —in gold or a flash of rhinestones, as here by Kirk's Folly. About $45. At Saks Fifth Avenue, I. Magnin.

Photo, *above:* Bracelet by Banwillum; earrings, Raven by Karen Sebiri; blouse by Geoffrey Beene

photo: harlan kayden, at the box tree
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Horoscope

By Maria Elise Crummere **March**

Aries: Emotions run high. **Taurus:** Your ideas take wing. **Gemini:** Keep a low profile in love. **Cancer:** You have the inside track. **Leo:** A seductive new role. **Virgo:** Your talent? People. **Libra:** Surprises at every turn. **Scorpio:** Fuel for your creative fires. **Sagittarius:** It pays to plan. **Capricorn:** Sky-high stakes. **Aquarius:** Your chance to make history. **Pisces:** Supercharged you!

MONICA INCISA

Aries

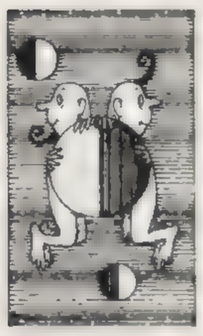
MARCH 21–APRIL 20

When fiery Mars comes on the scene, emotions always run high. But this month, the cool presence of Venus will help you to keep your balance. The first few days of the month, a behind-the-scenes controversy will brew over income and spending; only a candid "nuts and bolts" discussion on the 5th will clear the air. A unique group project that catches your eye on the 9th will mushroom by the 15th. You are in your own element by the 18th—feeling secure—ready to take on the challenges of the last week.

Taurus

APRIL 21–MAY 21

When your ruler, Venus, makes contact with dreamy, imaginative Pisces, the creative ideas start to flow. Lucky you, with practical Mars on hand to translate them into action! Use the first two weeks of the month to sell your ideas to the public. By the 18th, you will find receptive ears, and, on the 19th, wrap up the deal. It may take you until the 25th to come back down to earth! On the 29th, your love life shifts into high gear.



Gemini

MAY 22–JUNE 21

As long as Mercury clings to erratic Aquarius, you will find it difficult to choose among the dizzying array of ideas and options flowing your way this month. Try to keep yourself occupied until the 17th when the haze will start to clear. Meanwhile, keep a low profile when it comes to your love life—particularly on the 20th. Although you often complain about balancing the many demands on your life, you thrive on the challenge! Your answer comes on the 24th.

Cancer

JUNE 22–JULY 22

This month, you're the star! You have three planets working on your behalf, sending all good things your way. From the 1st to the 17th, they provide you with information that will give you an important inside track as well as encouraging you to keep your nose to the grindstone—not an easy task for flighty Cancers. If you have any energy left by the 25th, direct it toward your love life which, by then, may be in need of an infusion!

Leo

JULY 23–AUGUST 23

This month, you can't play your usual prima donna role because Mercury, lying in opposition to you, is calling the shots. But, from the 1st to the 19th, you will relish the number of people pursuing you, hoping to capture your attention, seeking answers and favors. Don't let this novel role seduce you: use the period between the 21st and the 31st to reassess your own goals and the steps you can take to realize them. Only then will the genuine rewards start to flow your way.

Virgo

AUGUST 24–SEPTEMBER 23

From the 1st to the 18th of the month, others are drawn to you as if by magic, providing you with the chance to do what you do best—relate to people. You are a wizard when it comes to sensing the subtleties involved in personal exchanges, in sorting out who and what should take precedence. When the sun changes signs on the 21st, you assume a dramatic new role that will last until the 25th. Toward the end of the month, Venus entices you into a round of parties—and offers you the possibility of an interesting flirtation.

Libra

SEPTEMBER 24–OCTOBER 23

This month, nothing is what it seems to be—you meet surprises at every turn. During the first two weeks, your busy social calendar brings benefits that go far beyond the social. Some annoying irritations surface around the 18th. On the 20th, the atmosphere shifts subtly and, by the 24th, you start to feel the emotional fall-out from a past decision. Don't panic: you can use this situation to turn the tide in your favor. All it requires is *tact*. By the 25th, you win the day.

(Continued on page 207)

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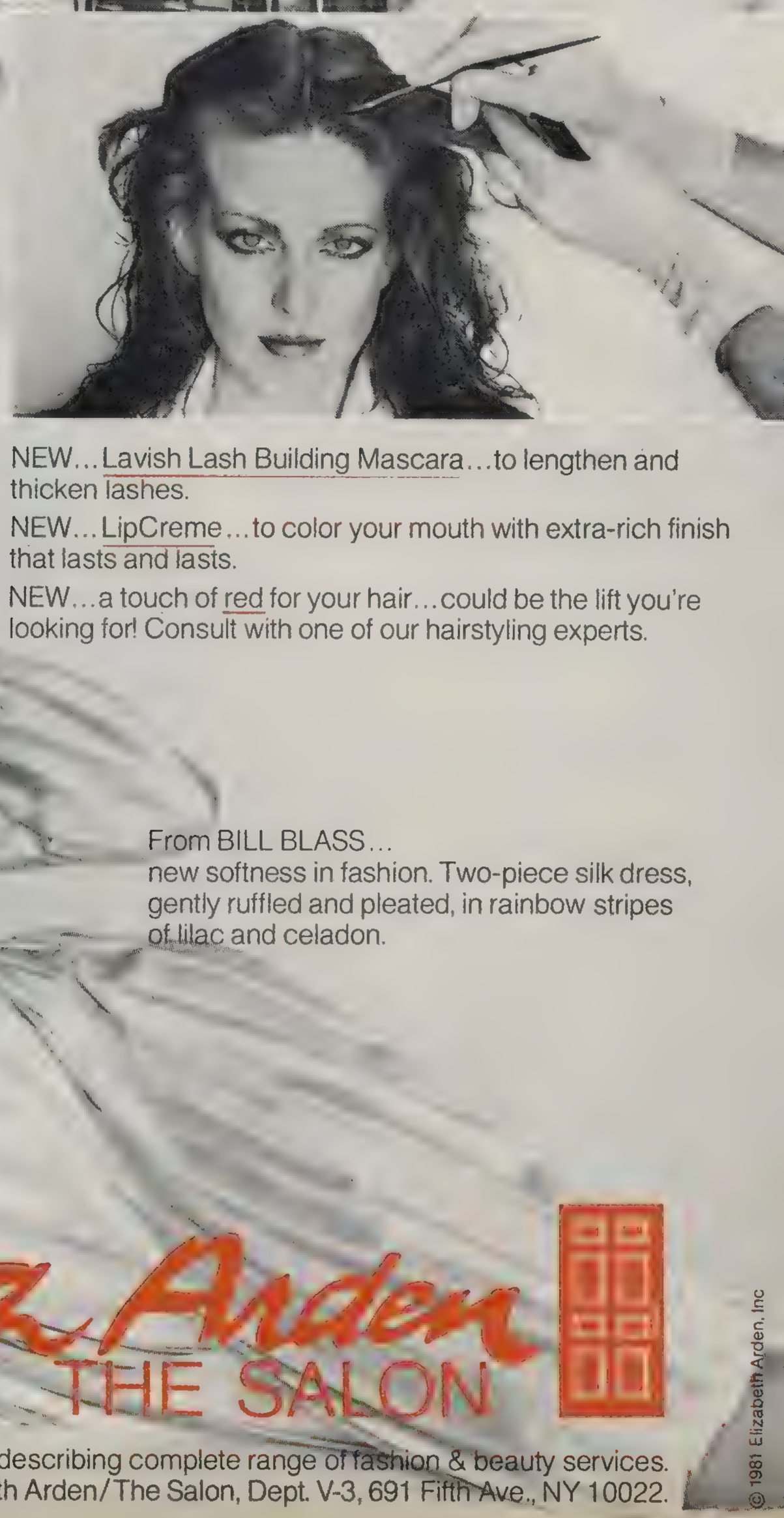

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HOROSCOPE

(Continued from page 205)

Scorpio

OCTOBER 24–NOVEMBER 22

Adventurous Scorpios revel in the kinds of challenges that come thick and fast during the first two weeks of this month. You love having several irons in the fire, and the pressure you feel from partners only fuels your creative fires. Around the 18th, your life returns to a more normal pace. But, when Mars comes on the scene on the 25th, you are ready to start all over again with a new round of activity—and love is part of it.

Sagittarius

NOVEMBER 23–DECEMBER 21

This month, it may pay for you to tone down your normal *joie de vivre* a bit in order to make headway in some of your serious tasks. Normally, you have little patience with the humdrum details involved in business matters, but, now, it is crucial for you to toe the line, no matter how frustrating it may be. Use the 7th to organize, plan, and gather your strength for the big push that is to come. Be wary at full moon on the 20th: any promises made then will not be reliable.

Capricorn

DECEMBER 22–JANUARY 20

Your life will open up and start to flow freely again now that your ruler, Saturn, has shifted into carefree Libra. This may mean a promotion on your job—maybe even a change of profession. You may surprise yourself by cementing your love relationship in some important way. Whatever you do, understand that the stakes are higher than ever before. Now, it is crucial for you to lay your plans carefully if you expect to come within striking distance of the big win.

Aquarius

JANUARY 21–FEBRUARY 18

Your ruler, Uranus, makes history with its every move, and now, with lively Sagittarius on hand, helping you to spin out one brilliant idea after another, you may have your own chance to make history. Take the flashiest idea you have and test it out on your public between the 3rd and 7th. Then, on the 21st, when Uranus slips back into Scorpio, put to rest the problems that have been troubling you for so long.

Pisces

FEBRUARY 19–MARCH 20

This month, your ruler, Neptune, supercharges you with such amazing creative energy, you feel you want to take on the world! From the 16th to the 29th, you accomplish tasks you never thought possible. Around the 24th, Venus lets you know who is on your side: an intriguing proposal from a good friend may turn out to be just what you have been looking for. ▽

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TAXES

Shrewd sales-tax savings

Make the IRS tables less taxing for you

BY JULIAN BLOCK

At filing time, many taxpayers inadvertently penalize themselves because they don't know how to use the IRS sales-tax tables to figure their deductions. Here's the story.

If you use the tables, you can be confident that the IRS won't challenge your deductions. But don't make the mistake that so many persons make and figure your deductions only on the basis of what you report as adjusted gross income. (That's the figure you report after deducting outlays for such items as business expenses, but before itemizing.)

As the tables themselves indicate, the deduction should be based on your adjusted gross income *plus* any nontaxable receipts. The list of possibilities includes social security, veterans' and railroad retirement benefits, workmen's compensation, unemployment compensation and public assistance payments, interest on state or municipal bonds, the 60 percent untaxed portion of long-term capital gains and dividends that escape taxation under the up-to-$100-or-$200 exclusion. Among the other nontaxable items that you can add to your adjusted gross income are: gifts, inheritances, prizes and awards, and insurance proceeds. But federal tax refunds aren't included.

Your deduction: What does/doesn't count

Remember, too, that the deduction allowed by the tables can be increased by sales taxes paid for certain big-ticket purchases. These include sales taxes paid by you on cars, boats, airplanes, mobile homes, and materials you bought for the construction of your own home, but not sales taxes paid by a builder on materials used in that construction even though the taxes are indirectly reflected in the price you pay for the construction. If you increase the deduction for the sales tax on, for instance, a car, indicate it on your return.

Note, however, that the tables are optional. You can disregard them and take a larger deduction if your actual sales tax payments were larger—and you have records to prove it. But if your sales tax deduction is much larger than the tables allow, that alone could make it more likely that those relentless IRS computers will flag your return for an audit. ▽

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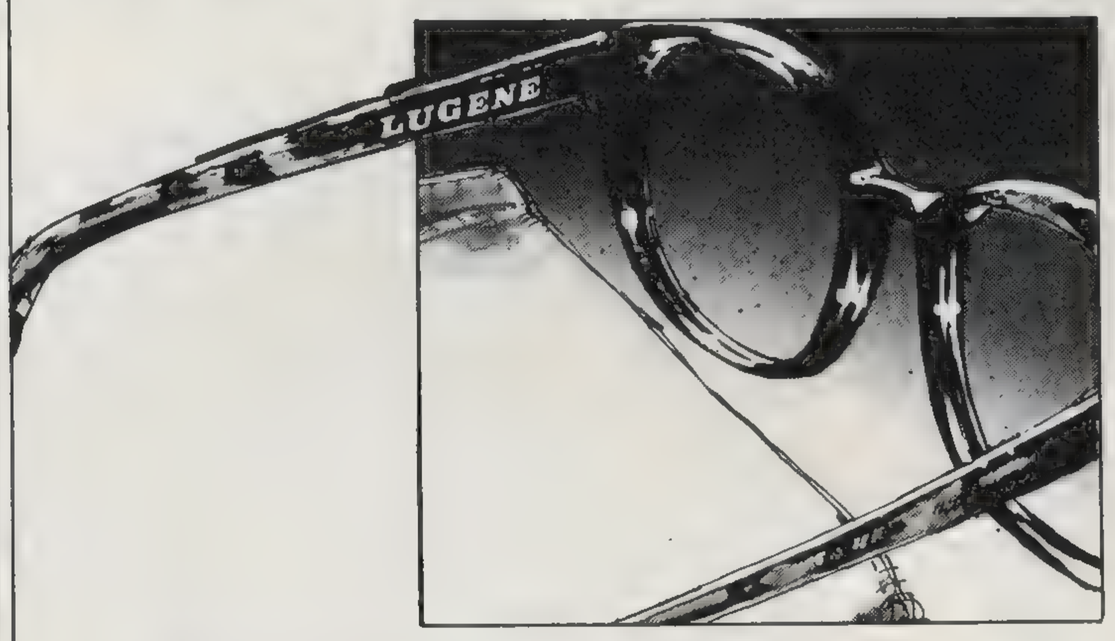

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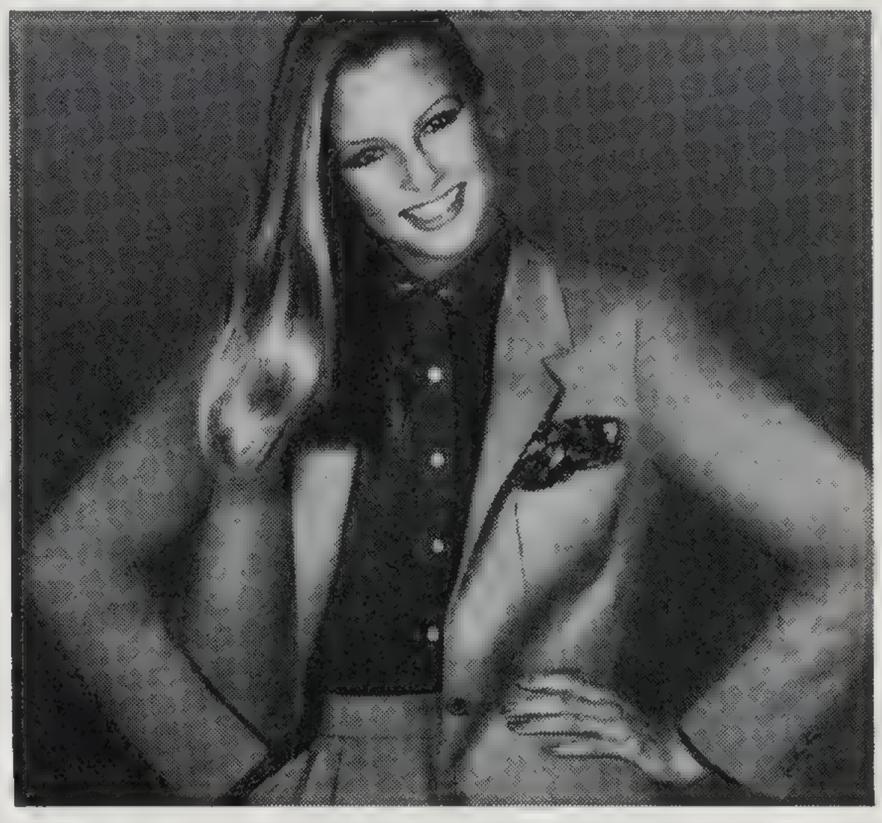

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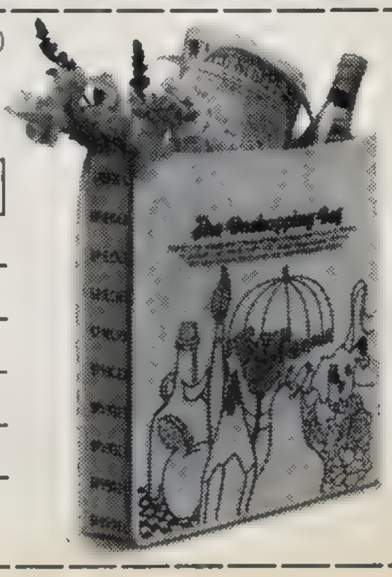

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Hair Now

Spring '81—ways to turn up the volume... two short cuts..."pro" way to shampoo

How to Shampoo

Best part of going to a hairdresser: the shampoo—a relaxing, luxurious, scalp-stimulating experience. Here, the pro way from a new book by Louis Gignac—of NY's Louis-Guy D salon—*Everything You Need To Know To Have Great-Looking Hair* (with Jacqueline Warsaw; Viking Press). **1.** Dilute shampoo with water (3 parts water to 1 part shampoo); pour into palm, then work into hair. **2.** Use minimum shampoo first time; if second soaping is needed, use half that amount. Too much shampoo is hard to rinse, causes flyaway hair. **3.** Work shampoo through. Be firm, not rough—every-which-way motions result in tangles. Massage scalp with fingertips, not nails. Gently rotate scalp until it feels tingly, "loose"; allow time to enjoy the feeling. **4.** Rinse thoroughly. Diluted apple-cider vinegar in final rinse removes shampoo traces. **5.** End with cold water for shine.

Crop stylists in NYC agree: whether hair is long, mid-length, or short, **"body" is what counts**—it's the key to achieving the fullness that bolsters most styles. According to Marc Pipino of the Pipino-Buccheri salon, "Straight or even slightly wavy hair can be gently permed to produce fullness—without frizz, without sacrificing the clean lines of a cut." Another way to add body: "Razor cuts. Or root perms—which lift hair away from the face and wave it at the crown, giving hair body, movement, leaving ends free and soft," says hairstylist Jean Louis David .... **During warm weather:** keep hair neat, off your face with the hair accessories Garren at The Plaza uses—colorful strips of cloth, chamois, gauze, ribbon, woven through hair, tied in top knots or double-wrapped around the head (either under the hair like a headband or on top—turban-style), with hair gel-slicked back—cool and gleaming. Another look Garren likes: crisscrossing ribbons around the length of a ponytail or winding gold ribbon through the tail, wrapping it into a chignon—light-catching effect, especially at night. (Or later in summer on the beach.)

Above, new look of short hair—longer, softer, no hard edges. By Didier Malige of Jean Louis David

For shorter hair, for more volume, the return of the razor cut; *left*, by Garren at The Plaza

Large photo, *above:* hair by Didier Malige of Jean Louis David at Henri Bendel, earrings by Dennis Higgins; bracelet by Bonwillum; sweater by Zoran
Small photo, *above:* Earrings by Shashi. Photo, *left:* Earrings, Raven by Karen Sebiri

GEORGE BARKENTIN

GROOMERS

Three hair-saving tips from Louis-Guy D: 1. Wet hair is weak. Best way to de tangle it (*top*): from ends up, holding hair (if long); *always* with a wide-tooth comb .... 2. When bang-trimming: use plastic wrap (*above*) to shield eyes from fallout .... 3. Diffuser (*right*) coaxes most volume from hair; they can be bought for most dryers (from Solis, here).

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What took so long?

If purely natural cosmetics are so great…and if deepfreezing makes it possible…why did it take so long? Why didn't someone do it years ago?

It wasn't that easy. Early attempts to freeze natural cosmetics resulted in a breakdown of the emulsions. They were natural…but they weren't very cosmetic. Lotions separated, creams weren't creamy.

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Some people, when they hear the term "frozen cosmetics," assume that Ice-Born is cold when you use it.

Wrong. You use Ice-Born at room temperature just like any other skin care products.

We do urge you to store the package in your freezer…and to take out a tube 10 to 15 minutes before you intend to use it the first time. But—once you open it and begin everyday use—you can keep it at room temperature for a week to 10 days…the time it generally takes to use it up. And if usage is intermittent, just put it in the refrigerator or freezer until needed again.

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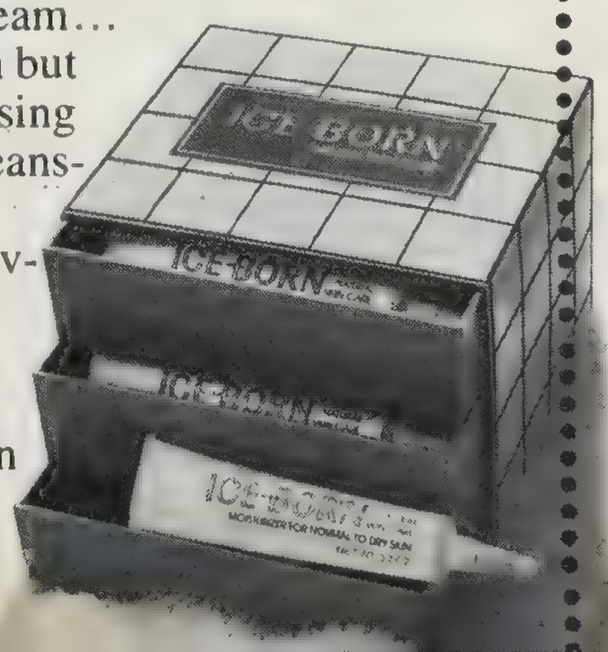
Try Ice-Born skin care—Moisturizer, Moisturizing Night Cream and Deep Cleansing Cream for your particular skin type.

Let your skin feel the gentle softening of 100% natural moisturizer and night cream… the thorough but tender cleansing of a deep cleansing cream that's preservative-free.

We think you'll agree that Ice-Born is one of the great beauty discoveries of all time… that it makes your skin feel and look wonderful. Naturally wonderful!



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The Museum's new collection revives a tradition of sculptured collector's spoons that dates back centuries—and flourished particularly in the Victorian era. Each spoon is sculptured in three dimensions . . . crafted in fine pewter . . . and each is individually hand-painted.

The realism of Dickens— in sculpture

Here is a miniature gallery of Dickens's most memorable characters, superbly sculptured by the eminent British artist Peter Jackson. *Oliver Twist,* the workhouse orphan, presents his empty bowl and cries out 'Please sir, I want some more.' *Fagin,* master pickpocket, clutches jealously at the little wooden chest which holds his stolen treasures. Tender-hearted *Bob Cratchit* carries Tiny Tim home from church on his shoulder. And here too are Scrooge, David Copperfield, Mr. Micawber, Little Nell, Sam Weller and Mr. Pickwick.

Twelve spoons in all—sculptured in the very same style that Dickens brought to his writing. Highly detailed. Superbly realistic. Endlessly enchanting.

Hand-painted spoons shown approximately actual size.

Brought to life with hand-painted colors

To craft 'The Charles Dickens Spoons,' the Museum has appointed The Franklin Mint, whose pewtersmiths will *hand-engrave* the 'master' for each work . . . and *hand-finish* each sculptured pewter spoon.

Each spoon will then be painstakingly hand-painted—using fine-tipped brushes to define such minute details as the little brass candlestick held by Scrooge . . . or the individual stripes of Sam Weller's waistcoat.

The end result is a collection of spoons unlike any other produced in the modern era. Magically intricate—beautifully colored—a most impressive revival of the craftsmanship of the age of Dickens.

The Dickens House Museum will issue the collection once only, in limited edition. It will be available solely by direct subscription, with a firm further limit of one collection per subscriber. The edition will be permanently closed in the United States at the end of this calendar year—1981—and the Advance Subscription Application on this page is valid only if postmarked by March 31, 1981. To subscribe, be sure to return your application *no later than March 31.*

A hardwood display rack will be provided at no cost to subscribers.

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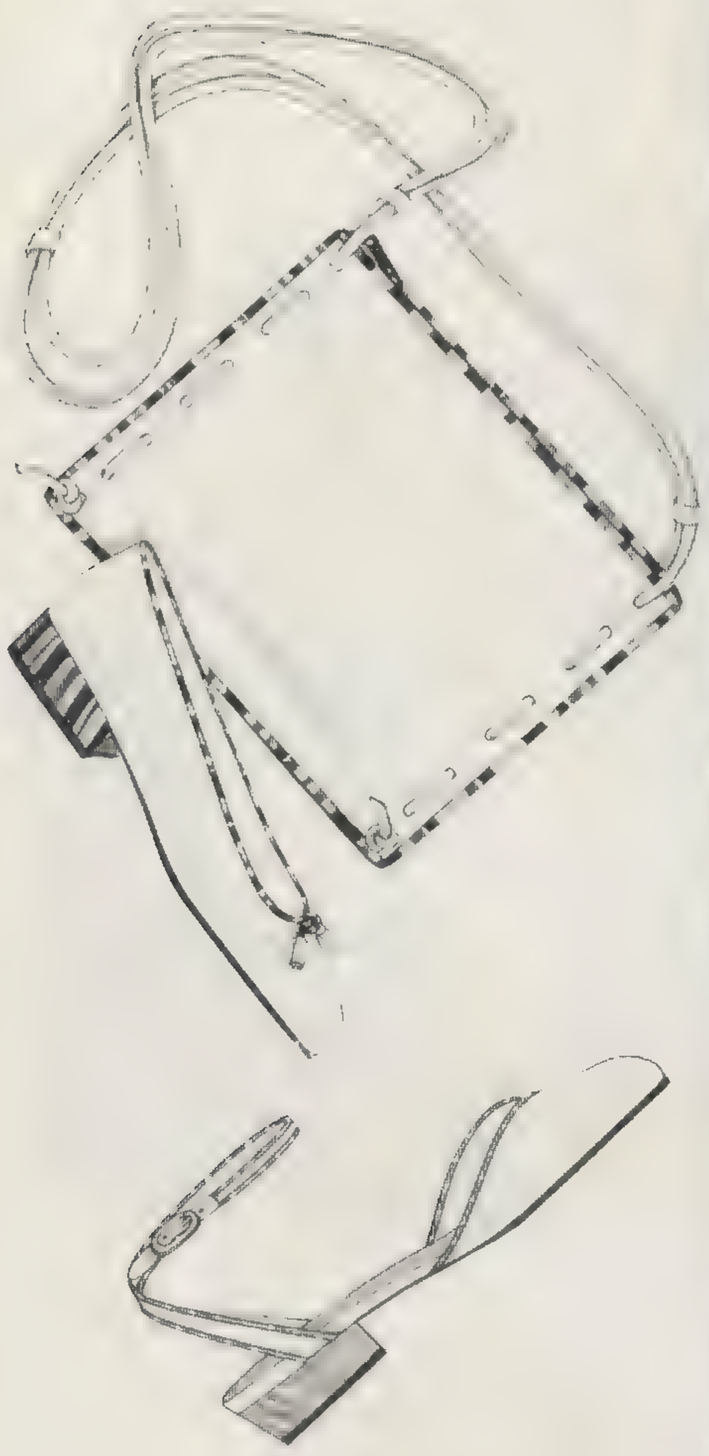

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Beauty Now

Spring looks... super skin... scent for men

Spring makeup news: The looks to go for—paler lips, paler nails, smoky, rimmed eyes. Everything from a "no-mouth" mouth . . . to slides of unbright lip color . . . to a well-defined "neutral" mouth—lined, filled in with honey'd coloring. **The focus:** "on eyes and lips, less 'cheek' with matte lips; foundation also *pale* and matte—especially for night," says Paris makeup pro Tyen (the new creative director of Christian Dior). "Women," says Tyen, "should be more aware of the differences for 'day' and 'night.' " More spring color and foundation news on page 300). . . . **This spring you'll be seeing: barer legs!** . . . via shorts, shorter pants, knee-skimming skirts—which serves as this reminder: *never* skip exercise. Walk—whenever, wherever—you can! (More spring news, for hair, see "Hair Now.")

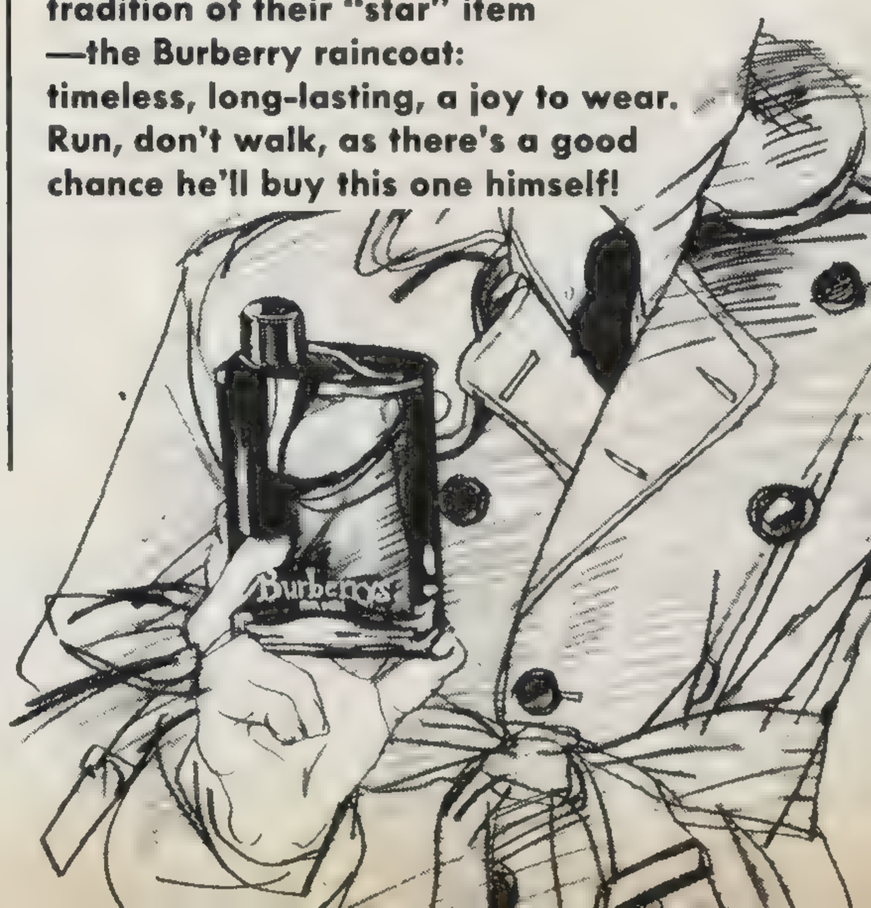
SKIN-CARE NEWS

Clarins, one of France's top skin-care lines, is now in the U.S. One reason American women are sure to like it: it's worked out in personalized systems for dry, normal, oily skins—all based on plant extracts, i.e., mostly natural. Another reason: all moisturizing products are highly emollient— yet light in feel and texture—and highly absorbent. . . .What will intrigue American women are the special treatments: the extra emollient system for what Clarins calls lifeless, parched (more mature) skin. A thirty-two-day "fresh cells" program made with embryonic-cell oils; highly emollient, it helps "soften" very superficial lines. "A biological tightener"—another month-long treatment—that works like egg white, tightening on the skin, "erasing" fine lines. At Saks Fifth Avenue, Bloomingdale's. . . . Not here, but to try in Paris: Clarins facials, body and bust massages, above . . . at any of the Clarins Institutes (one, at 29 rue Tronchet, across from Galleries Lafayette).

Large photo, *above* Earrings by Phyllis Woods Jewelry, belt, Morris Moskowitz

MEN'S SCENTS, WOMEN BUYERS

Is The American Male too squeamish—or too shy—to buy his own scent? Statistics show that while men love scent, wear it, want to own more than one (total dollar volume is up 15 percent to $750 million this year; new scents number twelve), they don't buy it: 60 percent of all men's scents are still bought by women and given as gifts. Now, a fragrance he's bound to go for: Burberrys For Men, *sketched below,* as straightforward as a man's scent can be, following in the classic tradition of their "star" item —the Burberry raincoat: timeless, long-lasting, a joy to wear. Run, don't walk, as there's a good chance he'll buy this one himself!



Would you really choose to be 21 again?

Your first instinct might be to answer a resounding "Yes!" But as you browse through old snapshots and remember how naive you were, you know you've become infinitely more interesting than that inexperienced, untouched-by-life person you used to be. And you're more interesting looking too. Experience and emotion, living and loving and caring, have given you your own special look. But that is not to say you wouldn't choose to look younger.

This is the very moment for you to discover the secret of looking younger, the secret of a mysterious beauty fluid appreciated by millions of women in many different countries around the world. This beauty fluid is known in the United States as Oil of Olay.®

This extraordinary blend of tropical oil and precious emollients is similar to the natural fluids found abundantly in younger skin. Oil of Olay penetrates deep into your skin astonishingly quickly to help replenish those vital fluids. Within moments, aging little lines begin to fade from view as the beauty fluid works hand-in-hand with nature, softening, smoothing, easing dryness.

You'll recognize Oil of Olay is unique the very first time you smooth it on your face and throat. You'll see the light, silky fluid disappear into your skin, without a trace of greasiness. Your face is soft and silky to the touch. And there's a renewed radiance, a fresh dewy kind of glow you may never have hoped to see reflected in your mirror again. You won't be the only one to notice the difference. Who do you suppose will be the first to comment?

Younger-looking women around the world make Oil of Olay an integral part of their beauty ritual every single day. Join them. Lavish on the beauty fluid first thing in the morning, after washing or cleansing, to help your skin maintain its rich reservoir of the vital fluids cleansing can steal away.

The beauty fluid is remarkable under makeup since it penetrates so quickly without being the least bit greasy. Cosmetics glide on easily and evenly over your newly smoothed face and remain fresher looking longer. If you want to give your skin a breather from makeup, Oil of Olay all by itself gives you a natural radiance you may prefer to a made-up look. Many women stroke on Oil of Olay just before bedtime too, knowing that it leaves no greasy feel or look, just an appealing glow.

True, you wouldn't choose to be 21 again. But isn't it nice to know that, with Oil of Olay, you can choose to look younger.

BEAUTY SECRETS

• Turn your bath into a beauty treatment. Lavish Oil of Olay® Beauty Fluid over your face and throat before stepping into the tub. Then lie back and relax while the beauty fluid softens and smoothes your skin. Afterward, towel not-quite-dry and sleek Oil of Olay all over for tip-to-toe silkening. Delicious!

• When you're blow-drying your hair, you probably notice that the hot air makes your face uncomfortably dry. That's an ideal time to gentle on extra Oil of Olay right up to your hairline. Don't worry. The delicate blend is so non-greasy and fast-penetrating it won't "slide" into your freshly-washed hair. ■

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FICTION

"Delia's Father," a romance

Suddenly, you're no longer a girl

BY LAURIE COLWIN

Delia Schwantes' father did not work. Her mother worked—she taught French in the private school to which we and Delia were sent. Delia, as the child of a teacher, was a scholarship pupil while our parents paid through the nose to get us our education. Some of us had crushes on Delia's mother, who wore her hair in a chignon. She was the first person we had ever seen with pierced ears. Our mothers, who favored short hair and pearl clip-ons, said that Frenchwomen such as Delia's mother did not need money in order to have style. The Schwanteses, of course, had no money.

Delia was thin and undersized with features our mothers said she would grow into. We looked like ruddy, well-fed American girls, but Delia looked like a sprite, an elf, some creature out of a storybook published abroad.

Then there was Delia's father who occasionally turned up at school functions but was seen mostly around town. He wore gabardine shirts of rose and blue and brown, with knitted ties and twill trousers and shoes that slipped on—these were the mark of a lounge lizard. Our fathers wore sturdy English business shoes that laced. Delia's father chain-smoked imported cigarettes that came in a flat, ornamental tin. Our fathers, who believed that cigarettes were for women and foreigners, smoked pipes and cigars. For some of us, our first whiff of manhood, apart from the customary smells of our own old men, was Delia's father's cigarettes, and whatever sort of imported cologne he used.

Our fathers all knew each other, or seemed to. They were business associates or were related or had been at school together. On the weekends, they played golf and tennis together and at night they went to the same dinner parties. We had never seen anyone like Delia's father.

He had been one of a group of avant-garde artists and poets in Prague called The Ten Wild Men. He had been a poet and journalist and had fought in the Resistance. Once in a while, a review or poem of his would appear in one of those cultural journals and he occasionally translated books from French and Czech. When Delia was asked what her father did, she said he was a writer which sounded much more wonderful to us than banker or lawyer.

Her father spoke four languages: Czech with his oldest *(Continued on page 224)*

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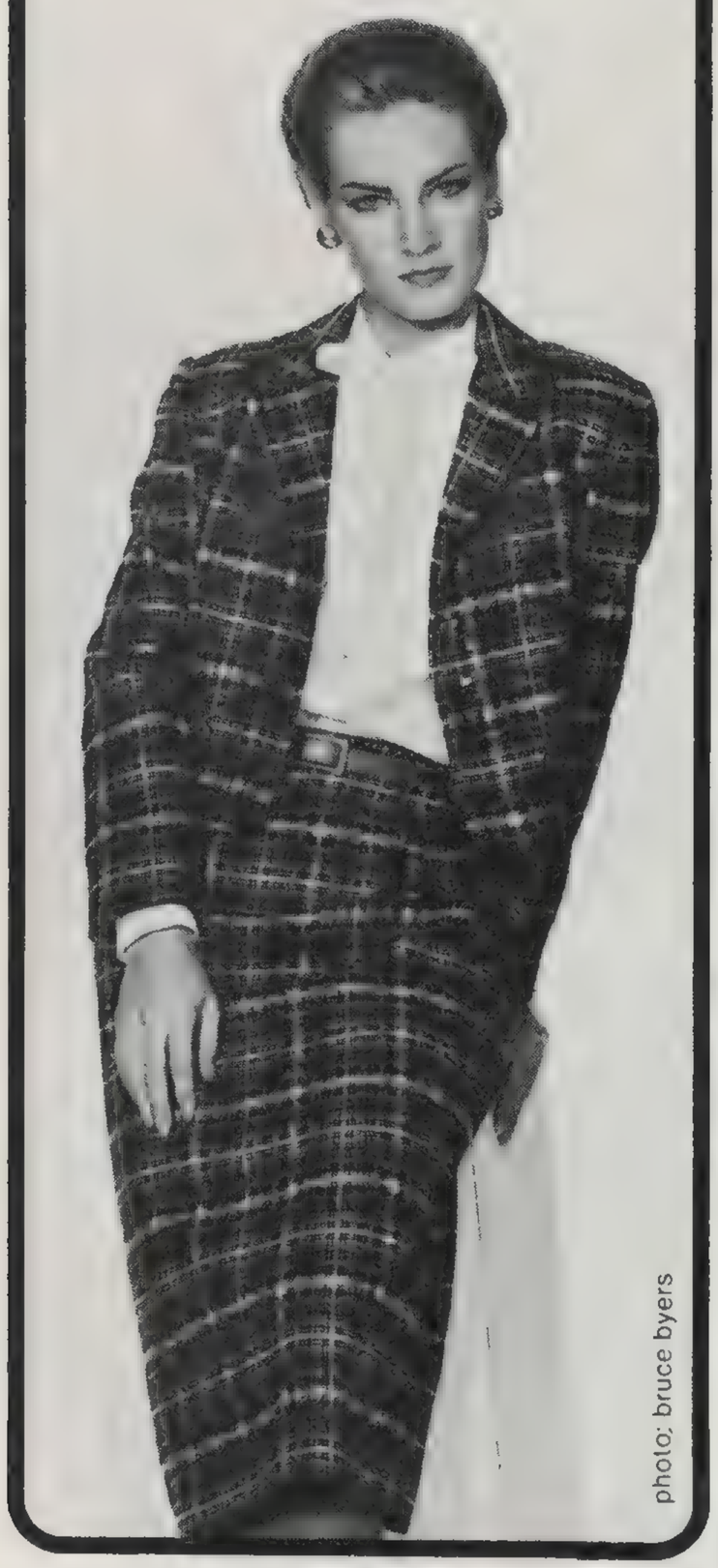

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*Slightly higher in the West.

"DELIA'S FATHER"

(Continued from page 222)

friend, French to his wife, English to his daughter, and German to the refugee tailor who made his trousers and jackets for him at half price. He had glossy brown and grey hair which he combed straight back from his beautiful, high forehead. He was of middle size and looked both delicate and strong at the same time. Men, by which we meant our fathers, paid no attention to him. Our mothers, on the other hand, were drawn to him.

We were the daughters of people who had money instead of imagination and complete self-confidence; of good Jewish and Episcopalian families and we grew up all alike. We all had small dogs—but not too small, miniature dogs being for the nouveau riche—like Scottish and wire-haired terriers, and dachshunds and Welsh corgis, like the Queen of England. Our mothers lunched with one another, worked as volunteers for charities and were active in our school. Our fathers wore hats and looked most natural either in bathing trunks or business suits.

By and large our parents' life was invisible to us. Our visible adults were Mr. and Mrs. Schwantes.

It was not until we began to get around the city by ourselves that we ever ran into Delia's father. One or another of us saw him on the street, or coming out of a café or restaurant bar, or going into a museum—always with a woman or a girl. Vivvie Herbert's sister, a beauty at sixteen, had been escorted by him through the Museum of Modern Art and out to the sculpture garden for coffee.

When I was fifteen, I met up with him at the Central Park Zoo. He was standing in front of the lion cage and he appeared to have tears in his eyes.

It seemed correct to greet him in some proper, formal European way. I always extended my hand and flicked my heel in a faint imitation of the curtsey I had been taught as a child. His eyes were hazel and they glittered like reptile eyes. He lit one of his cigarettes. It was clear that he was waiting for someone. He said: "You must forgive me this moment of emotion. I am very sentimental about wild animals." He took my hand—you shook hands with Delia's father upon greeting and leaving. The encounter was over.

Our fathers were not seen in zoos or museums. They did not loiter in public places waiting for people. When you saw them, they gave your shoulder a squeeze or thumped you on the back in greeting. Our fathers did not look as if they had just woken from some drugged, sexual sleep. Their eyes did not have the glittering, mysterious light that made the heart of a teenaged girl flop like a freshly caught fish.

* * *

When Delia came to our houses for dinner, we were embarrassed by everything: by the big, uninspired American rib roasts and baked potatoes, by the insipid grapefruit and watercress salad, by the fact that a maid served us and by our boring fathers and mothers trying to figure out what to say to a child whose parents they had not known forever.

When we were invited to the Schwanteses, our mothers said things like: "Oh, dear, don't you think it will be an awful chore for Mrs. Schwantes to feed you after working all day?"

The meals you *(Continued on page 226)*

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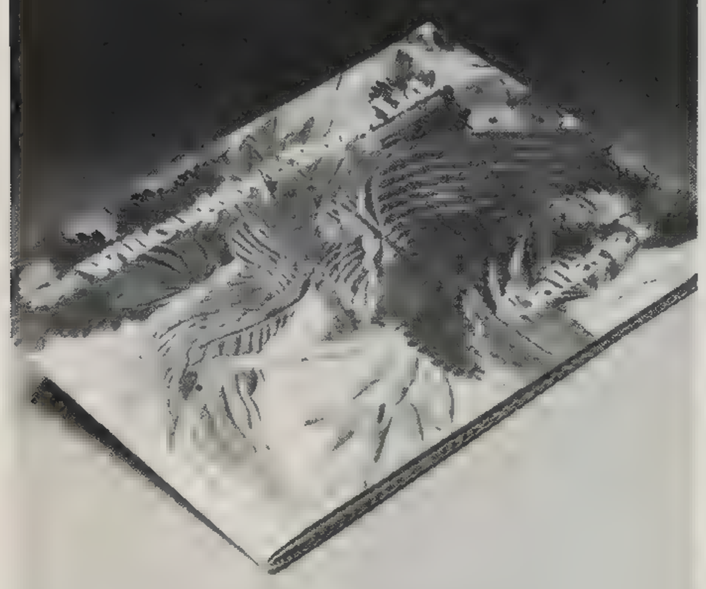

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"DELIA'S FATHER"

(Continued from page 224)

were served by the Schwanteses were wonderful—nothing like the tame lamb chops and crown roasts we were used to. Out of a glazed brown crock, Mrs. Schwantes served some fragrant stew made with wine. The salad had a dressing we thought of as grown-up and for dessert there was fruit and cheese. We were given coffee in demitasse cups, and watered wine to go with the meal.

Every now and then, Delia's much older sister Vanessa would appear. She was certainly the most beautiful girl any of us had ever seen. She had lived in Paris and now worked for a French designer in New York. She chain-smoked like her father and spoke rapid-fire French to her mother. Her shiny reddish hair was worn in a mop of curls and her clothes were dashing.

Vanessa made a point of ignoring her father. This piqued him—even we could see that. He hated that a beautiful woman—even his own daughter—did not pay any special attention to him or let him pay special attention to her. She poured him a glass of wine without looking at him. "Thank you, my darling," he crooned. How could she have resisted him? He spoke to her but she did not speak to him. All her remarks were directed to her mother, and her silence in his direction was full of contempt. In Vanessa's presence, he crumbled a bit. His eyes got a little dull, like a prize cat just beginning to get sick. Puzzlement about women was something he was not used to contending with, even in small doses. It wore him out.

"His small, hawklike features seemed to have been made only for seduction"

In comparison with the Schwanteses, our parents seemed as sturdy and well-designed as hotel china. Generations of American air, money, food, and water, the milk of Holstein cows and the democratic process had made them strong and forthright, with a steadfast, childlike belief in the security and correctness of their lives. But the Schwanteses had been fed on something subtler, less secure and more rarified. They were delicate. They had depth and patina like nineteenth-century pottery. Their apartment had a dark, murky golden light which suited them. Everything about them was special.

We felt that Delia and her mother must have had some special bond. Often, they walked to school together. The sight of them was very poignant to us. We were truly separated from our mothers. Our school lives had nothing to do with them and when our fathers left for work in the morning it was as if they had disappeared into thin air.

In this milieu, the Schwanteses were our first taste of adult life. We saw the actual mother of a friend at work every day. We saw the friend's father, independent of the friend. We never ran into anyone else's father.

On the weekends, our fathers drove up to Westchester to play golf or they were working at their offices or in their studies. But Mr. Schwantes, for whom the weekend was probably the best time for the sort of work he did, gave himself entirely to his family on the weekends. When the weather was fine they went on picnics with a big wicker basket of sandwiches and bags of watercress, covered dishes of potato and sausage, and a spirit lamp to brew coffee on. They liked to drive to an historic place, or to see the leaves turn, or to some pretty or interesting town.

The Schwanteses took seriously many of the things we took for granted. For example, music. It was part of female social life to attend the symphony. In the wintertime, we referred to these concerts as "the fur watch" as we saw our mothers and grandmothers and aunts and all their friends greet one another in sable, ranch mink and seal. In the world's greatest music, they seemed to find a form of relaxation: they liked a good performance of a conservative program—nothing they really had to listen to. Every once in a while, a mutation in the form of a real music lover would spring up. Ellie Meyer's grandmother was one. One night at a school function, old Mrs. Meyer had met Delia's mother and father. From then on, she shared her season's tickets with them. She took Delia's mother to the opera, and Delia's father to concerts. It was a pleasure to see him with Mrs. Meyer. They were the first adult pair we had ever seen who were together for reasons having nothing to do with sex or family or money. When the topic of friendship was given to us for our tenth-grade essays, old Mrs. Meyer and Delia's father was what I pictured.

Most of us—Delia was the exception—lived rather casually out of one another's houses. We were comfortable wherever we went, since anywhere was just like home: the same silk curtains, oil paintings in heavy gold frames, big pantries and good food, chintz sofas, colored cooks and big walnut coffee tables, Persian rugs and big glass ashtrays. When things broke in our households, they broke with a loud crash.

The Schwanteses lived farther over east than any of us, on a tree-lined street we found quite charming. Where we lived, there were nothing but houses or apartment houses. But on the Schwanteses block was a French hand laundry, a secondhand bookshop, an antiques dealer, and a dressmaker. The building they lived in was actually a converted tenement, with tile floors and painted tin ceilings. Unlike the rest of us who had extra rooms, the Schwantes apartment fit the family exactly: a living room, a dining room, a small kitchen, and two bedrooms. Since they had no kitchen table, the Schwanteses took their breakfast in the dining room. That struck us as very elegant and old world. If you picked Delia up, you could see the remains of their meal—the two white bowls out of which Delia's parents drank their café au lait, Delia's juice glass and little coffee cup, the glass plate with the two rusks left on it and a pot of jam. In the light of early morning, you could see by their breakfast table that the *(Continued on page 230)*

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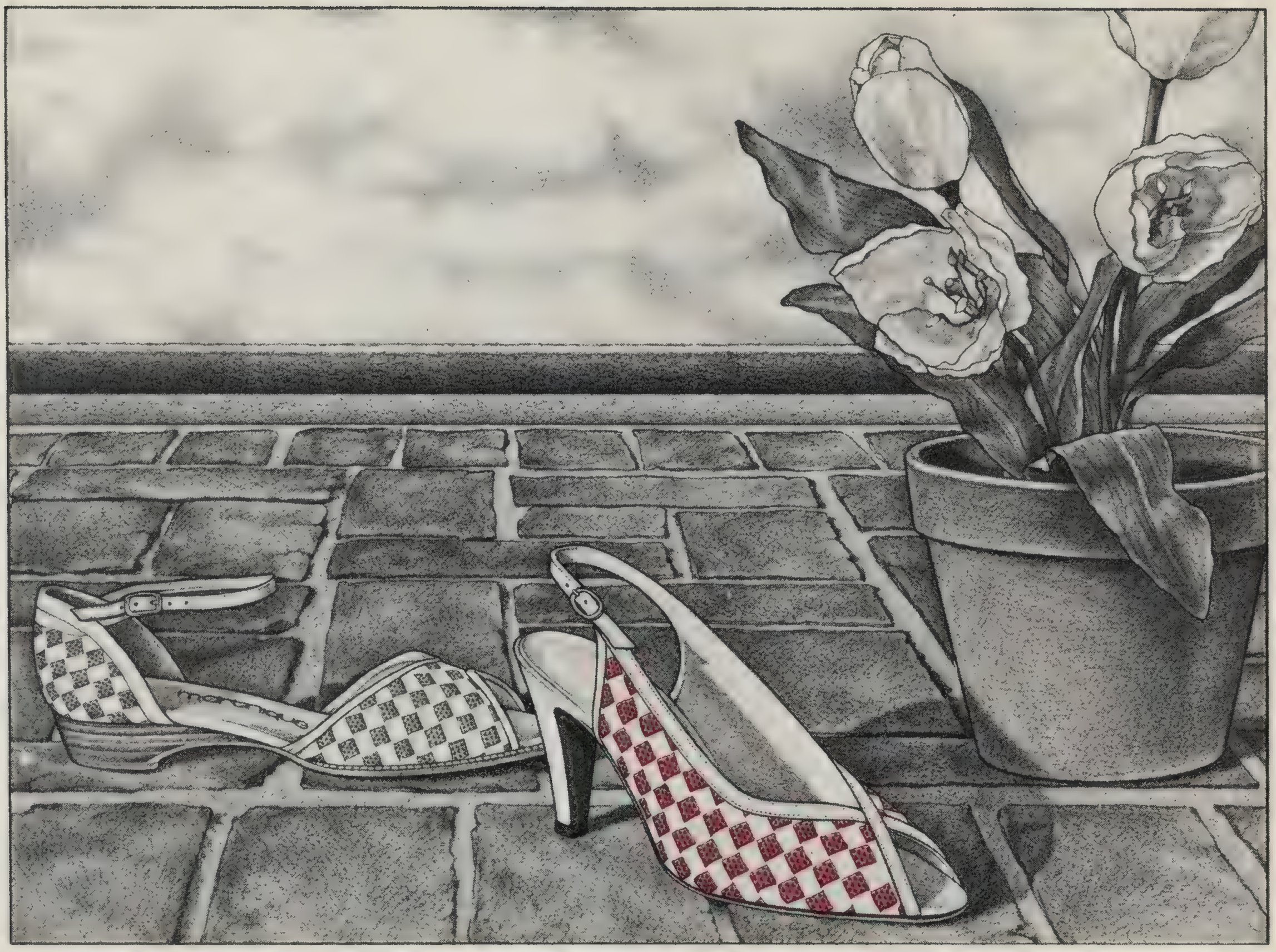

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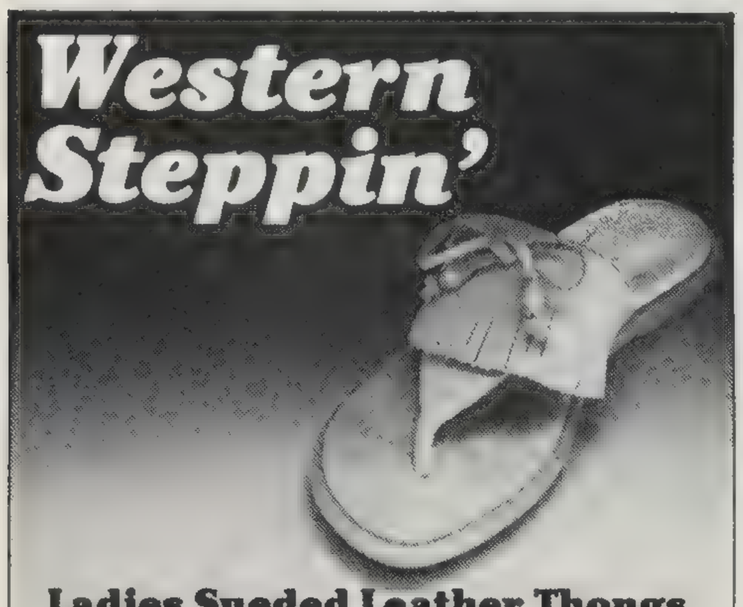

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"DELIA'S FATHER"

(Continued from page 226)

Schwanteses had only each other.

* * *

We got our news about Delia's father from upperclassmen whose sisters, now in college or married had (or had friends who had) spent afternoons with him. We learned that he took girls he met on buses or in museums for coffee at Hildegard's Tea Room, or the Petit Trianon. He met older women—Jane Dalsimer's mother was said to be one—for drinks at the Russian Bar or the Carlsbad Café. It made sense to us that he did things like that. Our fathers were not the stuff of romantic heroes—who would want to go to a café with one of them? But Delia's father was. You could not imagine him having anything as ordinary as a profession or a job. Spy was the closest we could get to a suitable occupation for him. We could see him smoking a cigarette and wearing a beret—standing at a train station, in the shadows.

Our dealings with the opposite sex included infantile crushes on boys from one school or another whom we met at dances. When one of these boys liked you, he took any occasion he could to bump you. If you liked him back, your response was to slap him.

But to go for a drink, to sit in a banquette, to have a man light a cigarette, or light yours. The closeness of legs under the table. The whole thing seemed electrifying.

Mr. Schwantes liked girls like Mary Shiller or Grace Herbert, Vivvie's sister. These were the great beauties of our school, girls who were asked out to dinner by famous playwrights and bankers. He saw girls when they graduated from college, after their first marriages, their second babies, their divorces. He was fond not only of grown-up school girls but of rich women who lavish so much money and attention on themselves that they gleam. He liked interesting and ravaged-looking European women who wore beautiful, severe clothes—older women. He liked interesting-looking girls—some of them Vanessa's friends, no wonder she hated him—who wore trousers, smoked too much, and pouted. He liked big, windblown former debutantes who always looked nearsighted and skinny models with silvery blond hair. When he was with his wife, he looked subdued and solicitous, careful as he took her arm. That closeness announced a bond understood only by the two of them, but the fact was that nobody understood anything about the Schwanteses.

* * *

For a long time, I thought that my friends and I were all alike, even Delia, that perpetual foreigner. I thought we had identical hearts under our plaid uniforms, but I was wrong. I learned this just before my eighteenth birthday.

My classmates sat like good docile girls taking exams, but I could hardly sit still. I had never missed a school day except for sickness, but to give myself a taste of the freedom college would bring me, I took a day off from school and spent it by myself. It was a warm, early spring day with that soft pale light that seems to be filtered through a haze of pollen, and falls sweetly on your shoulders. I ambled in my favorite street and had a happy, solitary lunch at the Lillian Candy Shop. It made me giddy to see, for once in my life, what a day would bring me instead of having it all nicely organized. What it *(Continued on page 232)*

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"DELIA'S FATHER"

(Continued from page 230)

eventually brought me was Delia's father.

By the time we met, it was late afternoon and the streets were gloomy in the blue light. A voice behind me said: "It is so difficult to recognize the friends of one's daughter when they are out of costume."

There he was. His lidded eyes glittered. His rich hair was combed straight back. He wore a turtle-neck sweater, a camel-hair coat and he was smoking a cigarette. This was Delia's father's turf—the Russian Bar was around the corner and the Petit Trianon was up the street. It would not be quite correct to say that I was looking for him, but I must have known that it was not all that difficult to run into him if I wanted to.

Nevertheless, the sight of him threw me into a panic. I was so confused I did not even shake his hand. I felt that Delia's father could see right into me. He took my arm as if it was assumed that I was going to walk with him.

"It is clear that you have not been in school today," he said. "What have you been doing?"

I could hardly speak. I blurted: "What you do." By which I meant promenading. He threw back his head and laughed a deep, smooth laugh.

"I very much hope that you do not do what I do," he said. "You are a schoolgirl and I am a life-waster. Now come and redeem my wasted day by taking the last part of my walk with me."

Every girl I knew would have said, without a moment's hesitation: "I'd love to take a walk, but I've got to get home. Nice to see you, Mr. Schwantes. Bye-bye." It would never have occurred to them to say anything else and they would have meant it, too. But the idea of a walk with Delia's father thrilled me. I was exhilarated and terrified, and nothing in the world would have gotten me to say no.

He walked me to the river and down a flight of steps to the empty promenade. The sun had gone down and the sky was just beginning to darken. My shoulders shook slightly, from the chill, I thought.

Delia's father lit another of his cigarettes and the smoke from it made me almost dizzy. When he finished smoking, he turned to me. His small, hawklike features seemed to have been made only for seduction and observation.

For some people, life divides undeniably into childhood and adulthood. Delia's father took my arm as if we had been dancing and simply spun me into him. I was rather tall for a girl, so we fit. His eyes glittered and he smiled. He moved me a step or two closer to the promenade wall, and there he kissed me as I knew he would. I kissed him back.

That Eros is depicted as a chubby baby with baby wings and little toy arrows, as we had learned in *The History of Civilization*, struck me as a terrible irony. In the virtually untouched girl I was, Eros was a bobcat, clawing at its cage with great, strong claws and dangerous teeth.

Delia's father kissed me again. I kissed him back. The smell of that smoke, that cologne—of him—made my knees rattle.

Children are a tribe and childhood is their tribal home. One false move and you lose everything. The tribe moves off without you. You forget your tribal language and when you meet one of your former playmates they cannot understand or recognize you.

"Delia's father kissed me again. The smell of him made my knees rattle"

Somewhere, Delia and my other friends were safe, setting the table, doing homework, watching the news, having a piano lesson—while I stood on the promenade, kissing Delia's father. Finally, he let me go and looked at me without speaking. With his hand on my shoulder, he ushered me up the stairs to the street.

The street lights were on. It was almost dark. The light was against us. If Delia's father had not been standing next to me, so close that our arms were pressed together, I thought I might have fallen in a heap. A few children were coming home from playing and in that creepy darkness they looked jaunty and furtive, like animals who come out at night. The light changed. Delia's father took my arm. Those jaunty children skipped past us, and I crossed to my side of the street forever. ▽

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Spring kick-off

Vogue's view on beauty books

FOUR BOOKS—ON DIET, TEETH, GOOD LOOKS, ENERGY-UPPING—THAT BETTER INFORM US. WORTH A READ...

FACE STRUCTURE: THE TOOTH CONNECTION

Would you consult your dentist if you were considering a surgical facelift? Of course not. But, according to Melvin Denholtz, D.D.S., author of "The Dental Facelift" (with Elaine Denholtz; Van Nostrand Reinhold), your dentist—and not a plastic surgeon—may be the first person to see for advice in correcting facial imperfections before resorting to surgery.

While the book's title is slightly misleading (facial problems not directly related to the teeth or the mouth cannot be altered by the procedures discussed here), the authors provide a thorough, easy-to-read compendium for those seeking to correct the problems resulting from missing, unhealthy, blemished, improperly sized, aligned, or spaced teeth—all of which can affect facial appearance. In each category: possible procedures, risks (if any), costs, and realistic expectations are discussed.

If you're considering a visit to the dentist to talk over the feasibility of correcting a dental irregularity, this armchair guide to getting a "lift" through cosmetic dentistry is a book for you to look at.

A-TO-Z BEAUTY ENCYCLOPEDIA

Happily, *The Good Looks Book* (general editor, Miriam Stoppard, M.D.; Viking Press) addresses the kinds of questions most women ask most often: How do I find the right weight-loss diet? What causes a blackhead? What should I look for in selecting a health spa? How many calories do I burn jogging or vacuuming the living-room rug? Written by nine experts—all women, with specialties as varied as pre-natal exercise, yoga, nutrition, cosmetics—the book covers everything from how to find a good cosmetic surgeon to the proper way to brush your teeth. Best of all, the attitude throughout is open-minded. As Ms. Stoppard notes in her introduction, the book "aims to provide an honest appraisal of beauty-care equipment and routines, allowing the reader to make an informed choice that suits her individual needs."

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WHAT WE ALL WANT NOW: MORE ENERGY

Flora Davis' new book, *Living Alive!* (Doubleday & Co., Inc.), tells you everything you want to know about human energy—sources, inhibitors, environmental, physical, and alimentary influences—plus what you can do to develop a deeper awareness of and control over your own energy reserves. Although the range of the book may seem formidable, it is possible to find in the table of contents almost any subject that may interest you in the energy field: from beating jet lag to anger to biorhythms. And the author of this eclectic energy manual provides lots of tips that will help you learn to maximize your energy—something we all could use a little more of!

DIET FOR FOOD LOVERS

Here, at last: an honest diet for long-term good health—a low-salt, low-simple-sugar, low-fat program—put together by Joseph Rechtschaffen, M.D., for his most famous problem patient, *New York Times* food editor Craig Claiborne, who credits the diet with saving his life.

The book is: *Dr. Rechtschaffen's Diet for Lifetime Weight Control & Better Health* (with Robert Carola; Random House). The program is strict: for one month, a diet of small portions, no snacking and few unexpected treats. Dr. Rechtschaffen eases the pain of denial with behavior-modification techniques—how to survive parties, how to "cheat"—plus inventive recipes.

Dr. Rechtschaffen's program may not fulfill all dieters' fantasies, but his aim is simple: "to reach a point . . . where mind/body come together and allow your body to function as it's designed to." At last.

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Travel Now

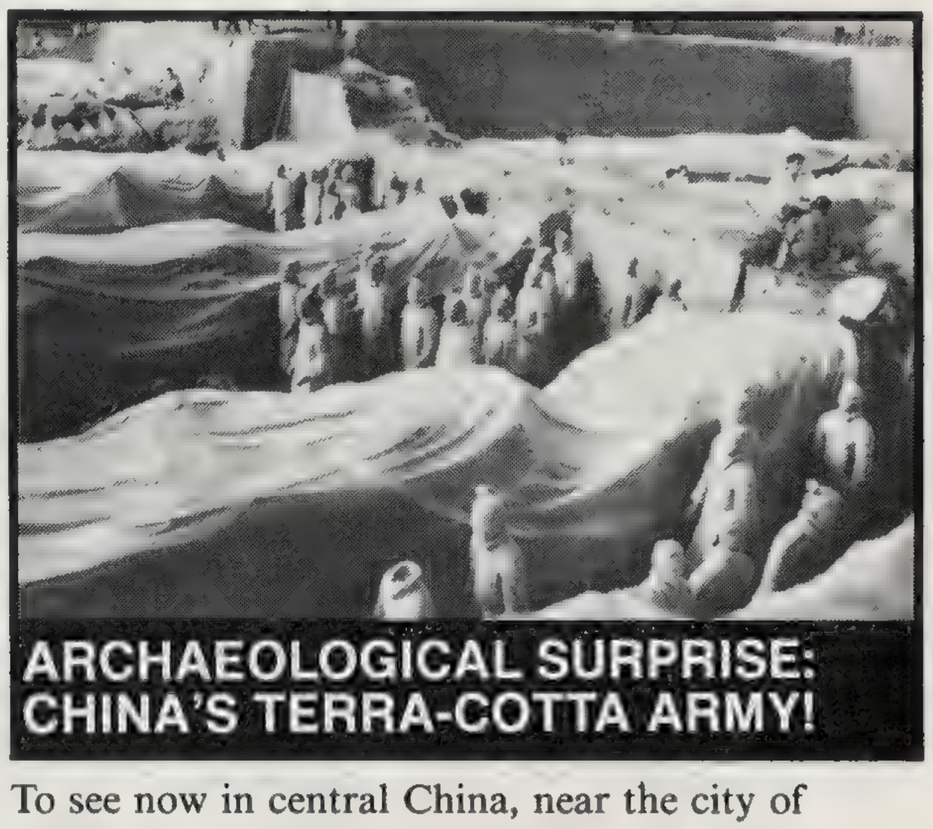
By Richard Alleman

Transatlantic update... Napa Valley news...China find...French grand-tour

Happy news: the glamour of traveling to Europe on board a superliner is still alive. Thanks to the record popularity of its transatlantic program last year, Cunard Lines plans twenty-three 1981 U.S.A.-Europe crossings for its flagship *QE2*. Sailings are set between April 3 and December 4. *QE2* onboard pleasures: four restaurants, ten bars and nightclubs, a casino, two libraries, gymnasium, sauna, 530-seat cinema. One-way fares start at $995 per person—and include a return flight to the States on British Airways. Special: the nine-day *QE2* London package that gives you a one-way crossing on the Queen, two nights at a London hotel with breakfast, plus sightseeing and a flight back to the U.S.—for as low as $1049 per person sharing a double cabin and hotel room. Other *QE2* vacation options include crossings that continue on to the Canary Islands . . . the North Cape . . . Norway's fjords. See travel agent or page 251 for further information.

Cooking with class . . .

Coming to Northern California's glorious Napa Valley: cooking classes at the Robert Mondavi Winery to be taught by four of the world's greatest chefs: Julia Child (May 18-23) . . . Simone Beck (May 26-31) . . . Pierre Troisgros (November 3-8) . . . Michel Guérard (December 1-6). Prices—including lodging, meals, instruction—from $1040 to $2590, depending on length (two, three, five days) of course. Write: Great Chefs of France, 1496 Dolores St., San Francisco CA 94110.



ARCHAEOLOGICAL SURPRISE: CHINA'S TERRA-COTTA ARMY!

To see now in central China, near the city of Xi'an: the stunning excavations of the tomb of Qin Shi Huang Di—the emperor who first unified China. Here, some seven thousand life-size—and life-like—terra-cotta soldiers and horses have been unearthed—guardians of a mega-tomb that was built in the third century B.C. by seven hundred thousand laborers and artisans. Still waiting to be uncovered: some thirty thousand more figures!

One good way to see all the wonders of Xi'an is on the three-week American Express China tour that departs from San Francisco June 4. Four other mainland cities are also featured: capital Beijing . . . Luoyang with its pagodas and forty-five-foot sculpted Buddha . . . agricultural center Zhengzhou . . . big-business-bustling Guangzhou (Canton) . . . plus Hong Kong. Price—including air fare from San Francisco: $2999. See page 251.

INSIDERS' ART-SPREE: *Friends of French Art—a U.S. group dedicated to preserving French artistic treasures—has targeted May 27-June 3 for its annual "house party." Highlights of this luxurious eight-day Paris/Bordeaux fling: dinner with the U.S. Ambassador at our Embassy in Paris . . . lunch with art collector Mlle Cécile de Rothschild . . . champagne with the Prime Minister of France . . . lunch with Baron Elie de Rothschild at his Bordeaux vineyards. The point of all this high living, however, is saving French art—and each tour participant contributes $4000 toward this goal. The house party comes to another $600 plus air fare. Write: 100 Vanderlip Dr., Portuguese Bend CA 90274. (Above: Château de la Brède, near Bordeaux.)*

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TRAVEL

Feel good the European way... on an Italian spa holiday

Vogue's travel editor notes her "miracle" spa-stay in Abano, Italy

BY DESPINA MESSINESI

My favorite holiday is taking a cure at a European spa. This is a therapeutic vacation with fringe benefits that last through the year. I love sun and swimming—and at a cure place I usually find both. I also find warm spring water and "miracle" mud baths that soothe and relax tiresome aches and pains, detense muscles from the pressures of big-city living. A fortnight spent taking a cure is a long-term investment in feeling better.

Europeans always have been hooked on cures. Depending upon the restorative quality of a mineral spring, people swim in the water, soak in it, drink it directly from the gushing source. Whether the water is taken internally or externally, a cure is a traditional, serious, once-a-year European interlude. Americans, however, have a basic mistrust of anything that seems self-indulgent—or worse, unscientific. Here at home, we go in for health and fitness spas that offer a rigorous regimen of jogging, sports, dieting, and beauty treatments generally aimed at reducing weight and taking care of bulges.

Twenty-five miles west of Venice, spa town Abano Terme

European spas focus more on healing. When my doctor suggested I have a go at a European spa for a painful back problem, I jumped at the idea. Among the hundreds, even thousands, of cure centers in Europe, I chose Abano Terme—an Italian spa town in Palladian country, twenty minutes by car from Padua and sixty minutes from Venice. Known since Roman times, Abano takes its name from the Greek word *(áponus)* that means "to relieve pain." An Abano cure did exactly that for me.

The Abano cure begins *pronto . . . pronto!* After my late-evening arrival at the Bristol Buja Hotel in Abano, the hotel's doctor was at my bedside at 8:30 the next morning. After checking heart, blood pressure, and my X-rays (which I had brought along), the doctor prescribed my daily treatment: fifteen minutes of thermal mud; seven minutes in an ozone-treated bath; a medical massage; two ten-minute swims in the hotel's thermal swimming pool; and an hour's walk. Fast behind the doctor arrived Signora Augusta, a human computer whose unwieldy task was to schedule treatments for more than one hundred and fifty cure guests.

Alerted that I was a cure guest (not all the hotel guests are), a maid in a starched cap and apron brought me two terry cloth robes: a hooded white one to wear for mud baths; a sky-blue one with matching beach towel for the pool. I was all set.

This was my routine for twelve days: Each morning after breakfast in bed—coffee, crunchy croissants—I slipped into my white robe and walked down the hall to the treatment center. There Elvira, the mud-bath attendant, ushered me into a shiny white-tiled room with a large opaque glass window. Clouds of steam rose from the thermal mud spread on a coarse linen sheet covering the medical couch. *Piano . . . piano,* I lowered myself and stretched out on the hot mud. Just like a kid playing in the sand, Elvira gently buried me in the thermal mud. She left only my head and my left hand uncovered, placing my hand over my heart along with a cold compress. Then she wrapped me like a papoose with the linen sheet and a woolen blanket. Plunking another compress across my forehead, she set the timer and departed, leaving the door ajar.

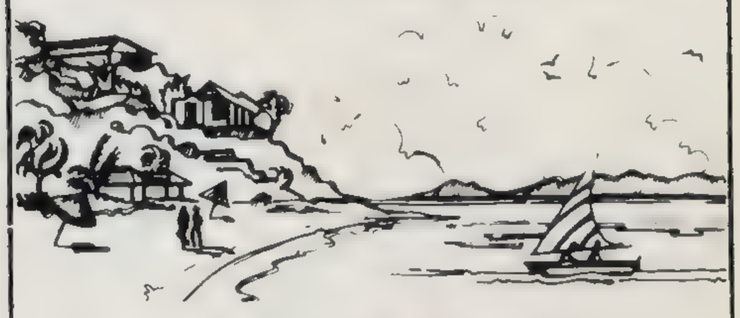
Several times during the *fango* mud bath, Elvira popped in to check on me, mop the perspiration tickling my checks. Trickles of sweat felt like processions of ants down my spine and under my shower-capped head. The heat soothed; I dozed off.

When the buzzer went off, Elvira rinsed me off in a shower stall. Cleaner than a whistle, I stepped into a very deep and very long tub for a deliciously warm ozone bath. When bath time was up, Elvira was right there to pull me out of the tub, pat me dry with heated bath sheets, and help me into my hooded robe, which had been placed in the warming cabinet.

Feeling limp, like *(Continued on page 244)*

Petit St. Vincent Resort

The Grenadines, St. Vincent, West Indies



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ITALIAN SPA

(Continued from page 243)

overcooked spaghetti, I returned to my room, fell into bed and into a sound sleep. (While I had been in the mud treatment room, the maid had tidied my bed and closed the window.) A telephone call alerted me to my next appointment—a neuro-muscular massage in the massage room a few doors away. (In most Italian spas, a towel hung on a door knob means a masseur or masseuse is at work inside.)

After a deep massage, I took off for the pool, wearing my sky-blue robe over my bathing suit. On the way, I stopped for an inhalation—not prescribed—which, I felt, could only do good things for a person coming from a big city and exposed to pollution. Inhalations take place in a clinical white room with a series of wash basins with spouts jetting steam that you inhale by mouth. Quick, painless, and pleasant.

Swimming in the Bristol's thermal pool was my favorite treatment. A domed, stained-glass ceiling covered the indoor pool which was walled by windows overlooking gardens. By watching other spa guests, I caught on to the ritual of thermal swimming. Upon entering the pool room, I would park my robe on one of the many orange-cushioned lounges, pull on my bathing cap, step under the warm shower near the steps leading down into the 32-degree Celsius water. In these thermal waters, muscles relaxed, every part of me loosened up and moved. I felt happy as a dolphin.

The large pool never seemed crowded. Each person followed a different timetable. All Abano hotels have their own treatment rooms and pools that are both luxurious and convenient. In addition, as in most European spas, treatments are given in private rooms. There is no disrobing in common locker rooms, no running around like Eves or Adams in the Garden of Eden. At the Bristol, the poolside changing room—used by both men and women—had private paneled dressing rooms and shower stalls with doors.

The newest addition to the hotel's thermal pool is an ingenious watery passage linking the indoor pool to the outdoor pool. In crisp autumn temperatures, it was great fun to swim from the indoor pool to the outdoor one on the other side of a see-through plastic curtain. Outdoors, a thick mist rose from the pool like the steam from *Macbeth*'s witches' cauldron—and my nostrils steamed like a dragon's. I could hear swimmers paddling around in the foggy mist, but could not see them. In late afternoon, swimming in the lighted outdoor pool was even more dramatic. I loved it.

After I surfaced from this thermal swim, my suit felt clammy-cold. Grabbing my robe and beach towel, I would dash to the changing room, slip out of the suit and into my robe, throw the suit into an electric dryer, and sit under a hair dryer by the pool. (Both men and women used the hair dryer.) Feeling too relaxed even to walk to my room, I often dropped into a lounge chair to recoup forces.

Hunger pangs eventually motivated me to get up and dress for lunch—served in the hotel's cheerful dining room with its pink-covered tables and windows facing gardens. During a spa visit, guests stay at the same tables and are served by the same staff. After a few meals, waiters catch on to each person's idiosyncrasies—whether they prefer fruit juice or salad for starters, well-done or rare meat, etc. Bottles of mineral water and wine not completely empty are carefully stored by the sommelier after each meal and set out for the next one.

Abano spa scene: warm medicinal mud maturing in tanks behind Bristol Buja Hotel

From my strategic table-for-one by the dining room entrance, I watched spa friendships in the making, the maître d' greeting returning guests and saying farewell to those leaving. It was pure theater.

As a "loner" at the spa hotel, I never felt uncomfortable or conspicuous. There were many other singles—men and women—concentrating on their cures. Sitting alone at the bar or having an espresso in the lounge raised no eyebrows.

When entering the dining room, it was customary to nod to the regulars sitting at nearby tables. Language differences did pose conversation problems at Abano. While I was there, I was the only English-speaking guest. I heard Italian, German, French, and what sounded like Scandinavian and Benelux languages. Menus were in Italian, German, and French. Many of the hotel's Italian staff spoke German, some understood restaurant French, but only a few could cope with English. The star linguist, Luciano the concierge, a sort of United Nations simultaneous translator, ironed out sticky problems.

After lunch (a many-course meal, if you so wished), a siesta, although not prescribed by the doctor, came naturally. My afternoons were free until a late-day swim just before dinner. My one-hour prescribed walk was a joy: there was so much to see in and around Abano. Lined with spa hotels, sidewalks were crowded with cure visitors. These same people also filled outdoor cafés as well as the green wooden benches on the sidewalks and in the small parks where three-foot-tall rose bushes bloomed outrageously. Underfoot, the earth seemed unexpectedly warm—even in the chilly, sometimes rainy, November weather.

On the edge of town, roads with arrows pointing to Padua, Venice, Vicenza, and Verona were some of my favorite haunts. I

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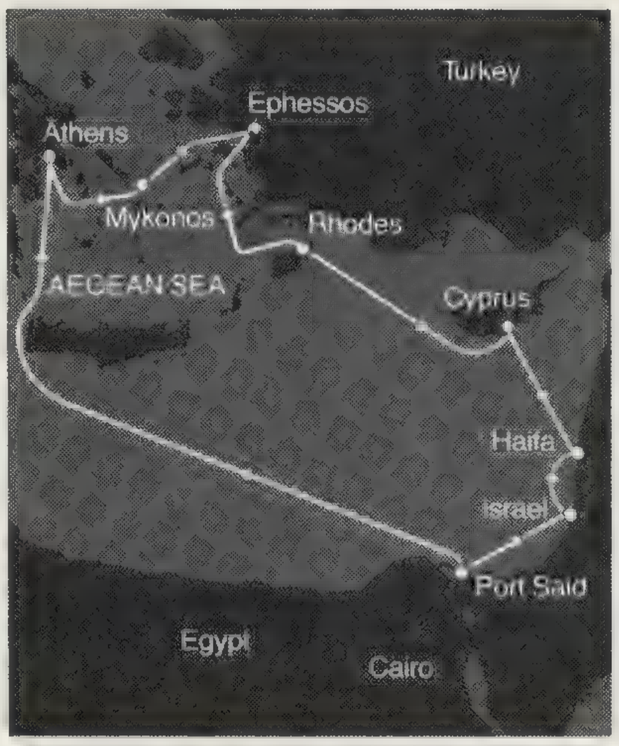

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loved the flat empty fields, the endless dome of sky overhead. I enjoyed stopping for an espresso at cafés frequented by locals. Mothers with tots would come in to treat their children to hot chocolate or a candy bar. Young men with thick hair and wonderful haircuts would drop in for beer and chat with the café owner and his wife.

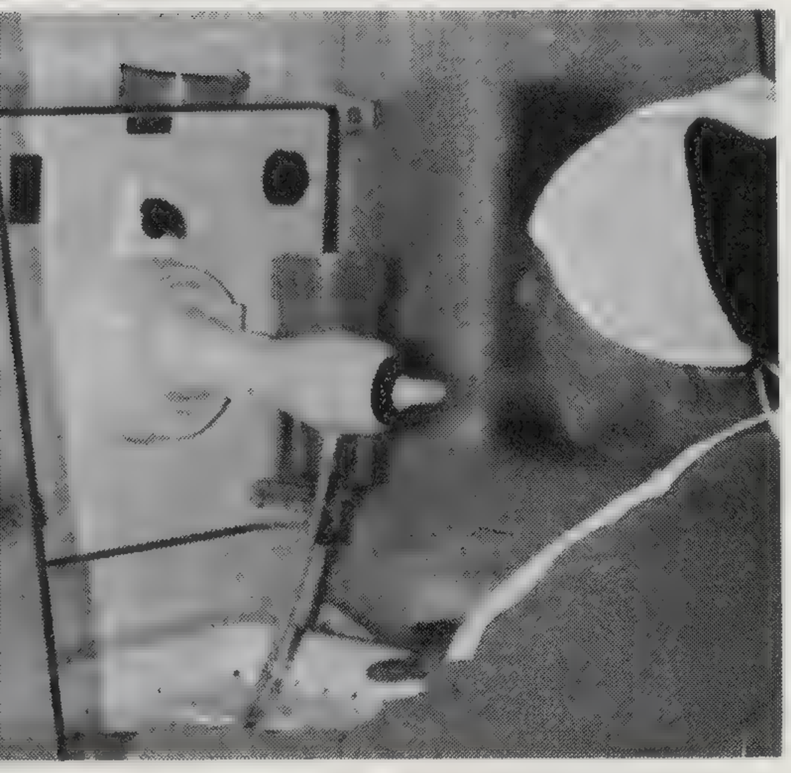
The gentle Euganean Hills—the lumpy, green backdrop of Abano—made a most romantic "track" for my constitutional. There, among the delights, the austere, sixteenth-century Praglia Benedictine Monastery stands surrounded by vineyards. At vespers, monks chanting in handsome Baroque stalls were almost invisible. At the seventeenth-century Villa Pizzoni-Ardemani, alleys walled in boxwood led to enormous marble arches reflected in ponds where black swans glided; the Villa's famous foot-thick boxwood maze was as trim as a fresh crew cut.

Thirty minutes away from Abano by bus, there are the glorious sights of Padua: the great Giotto frescoes in the small Scrovegni (Arena) Chapel; the anatomy theater, resembling a snail shell, in the seventeenth-century University. When I was there, the ancient courtyards of the University were jammed with motorbikes; the columns of the arcaded sidewalks were plastered with fiery posters.

Off Padua's lovely Piazza dei Signori—framed by medieval and Renaissance palazzi—the market in Piazza della Frutta was a still-life arrangement of fruit and vegetable stalls that contrasted with the animation of the vendors. Convenient to the Abano bus stop was the famous Caffè Pedrocchi, a classic Paduan meeting place since 1831.

Returning to Abano, I resumed my cure routine first by picking up *The International Herald Tribune* that arrived in the late afternoon. After that, a swim in the thermal pool, dinner at around eight, and bed no later than ten.

The benefits of an Abano cure are not instantly apparent. They show up gradually. After a few weeks, pains diminish. What's even better is the feeling of well-being. Abano is not just for octogenarians, but for people of any age who want to keep in shape. Athletes, such as soccer players, go there for thermal treatments to get their bodies tuned up before training. After a fortnight at Abano, I understand the reason for these annual pilgrimages. Now, I hear myself saying "I'm feeling great," and meaning it. ▽



Promoting better breathing: steam-inhalation therapy at Abano

ABANO A-B-C's . . .

- **When to go:** Abano spa establishments are open all year. The best seasons for treatments are from late April through May—before summer heat sets in—and during October—before chilly weather begins.
- **Hotel rates:** The lowest rates are in effect from early January to mid-April; the highest are from the end of April through October; middle season runs from November through mid-December. Many hotels offer special spa packages that include room, three meals, consultation with the hotel doctor, *fango* baths, massage, and swims in the thermal pools. At the Bristol Buja Hotel, plan on spending from $1100 to $1350 for a fourteen-day package from now to the end of October. *Note:* No treatments are given on Sundays.
- **Extras:** Hotels add a 15 percent service charge as well as an 8 percent Value Added Tax to all bills. Be prepared!
- **Tipping:** Generous tipping at a spa hotel pays off—especially if you plan to return. Tip each person who has served and treated you. In the dining room: maître d', captain, waiters, sommelier, bus boys. In the bar, tip as you drink. Give a fat tip to the concierge to share with his assistants. (The concierge submits a separate bill to cover charges for pharmaceutical prescriptions, stamps, long-distance telephone calls for confirming and booking flights, trains, etc.)
- **Further information:** Request English brochure from Hotel Bristol Buja, 35031 Abano Terme (Padova), Italy.

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TRAVEL

Teatime: joy in the afternoon

America rediscovers romance of "tea"

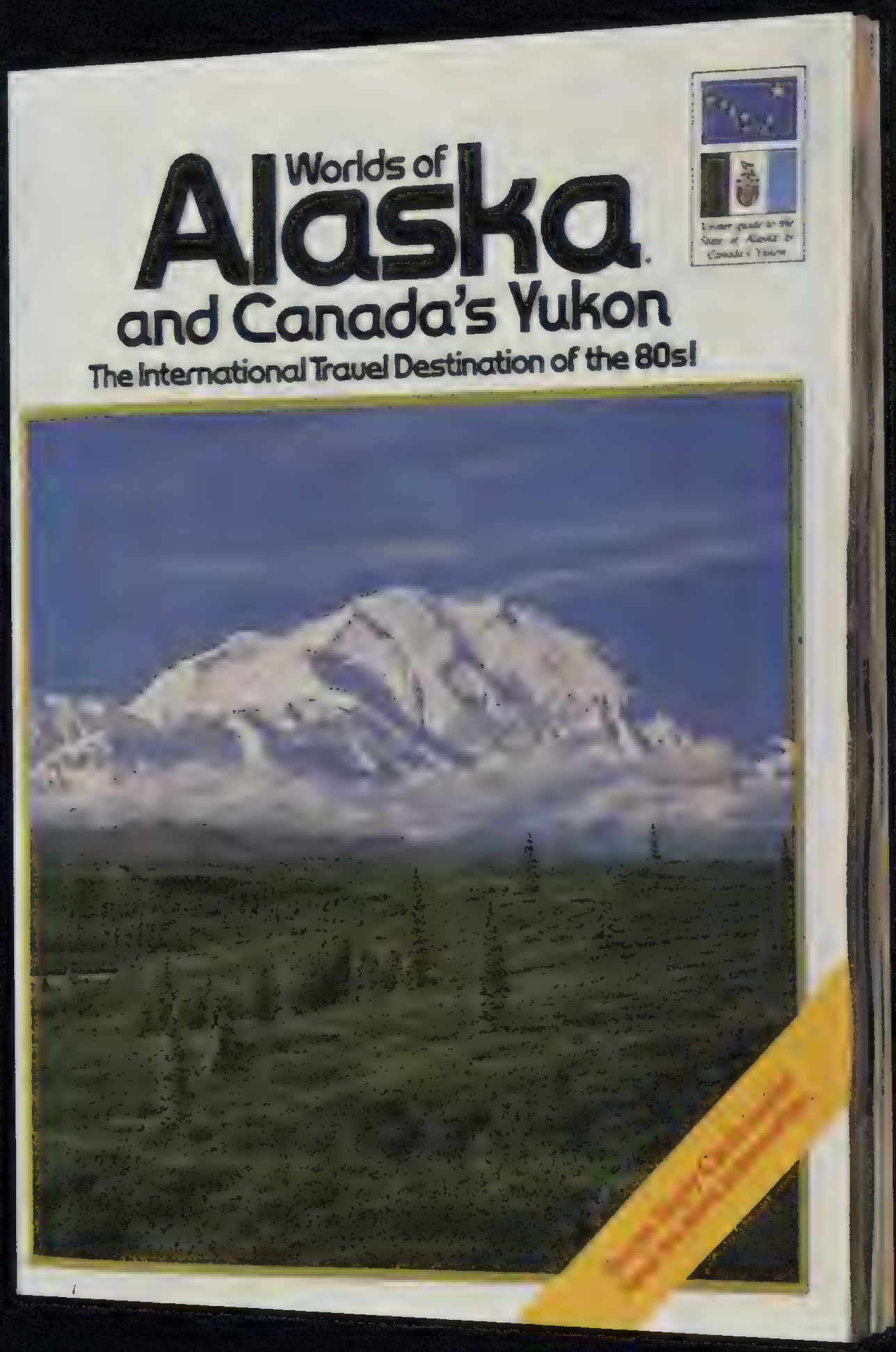
America is rediscovering tea. Its rhythm is therapeutic—a quiet, soothing interlude in the afternoon. There's nothing jumpy about tea: it's a time for old friends, a time for conversation, a time for gossip, a time for future friendships. There's nothing competitive about tea. It's not like a cocktail party where you are on your feet and making contacts is important. At tea, the point is to sit down and to relax. At the same time, there's a sense of occasion about tea. Tea is special, with special—and wonderful—things to eat: finger sandwiches, crumbly scones, fresh berry jams, Devonshire cream, sinful pastries. Tea can also be a romantic time—a time for a slow flirtation. It's very much the rhythm of the 'eighties.

Here, a sampler of great American teas—in New York, Chicago, San Francisco, Washington, Boston:

NEW YORK

● **The Helmsley Palace**
455 Madison Avenue
Mid-Manhattan's newsmaker hotel—a marriage of 1980s skyscraper with restored 1880s mansions on Madison Avenue—serves tea every day from 3:00 to 5:30 P.M. The setting: The Gold Room—an opulent nineteenth-century music room with gilded walls, vaulted ceiling, John La Farge stained-glass windows and demi-lunette paintings. Here, harp music floats down from a balcony as a large round table covered with a floor-length cloth is rolled silently to your table by a woman in Burgundy long skirt and velvet jacket. Using water from a silver samovar she brews Oolong, Ceylon, Lapsang Souchong teas. Another cart offers salmon, cucumber, shrimp- and chicken-salad finger sandwiches; raspberry, mandarin-orange, pineapple tarts; raisin scones with clotted cream and Tiptree strawberry jam; petits fours; morsels of crystallized ginger. *Prix fixe:* $8 per person.

● **The Mayfair Regent**
Park Avenue and 65th Street
Teatime at the Mayfair Regent—from 3:00 until 6:00 P.M.—is observed in the hotel's intimate new lobby lounge. This sunken columned square—decorated with palms and flowers—resembles the enclosed courtyard of an Italian palazzo. Here, ladies in white Laura Ashley blouses and long black skirts perform the tea ceremony from brass carts while waiters offer seductive pastries made by Délices de La Côte Basque—or delicate tea sandwiches accompanied by English scones with cream and jam. Tea: $3 . . . *(Continued on page 250)*



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TEATIME

(Continued from page 246)

pastries $4 . . . sandwiches and scones: $4.50.

● **Hotel Algonquin**
59 West 44th Street
No better place to indulge in the civilized pastime of afternoon tea than at that legend of sophistication, the Algonquin. In the cozy, comfortable Oak Room, the hotel serves delights such as apricot and pecan torte Chantilly, mocha mousse layer cake, fresh pineapple with kumquats ($3.50) along with steaming pots of Indian Darjeeling or Chinese Keemun teas ($1.50). If you prefer a more traditional tea, assorted tea sandwiches are also available ($4.50). Teatime at the Algonquin: every day from 3:30 to 4:30 P.M.

● **The Plaza**
Fifth Avenue and 59th Street
The Palm Court of the Plaza hotel is a Manhattan joy—violin and piano music, each table with a single rose in a fluted vase, Old World glamour. Six kinds of teas ($1.50) are served here from 3:30 to 8:00 P.M. weekdays, 4:00 to 8:00 P.M. weekends. Special Palm Court teatime treat: fresh berries with whipped cream ($4.50).

● **Berkshire Place**
Madison Avenue and 52nd Street
Two marble steps down from the hotel's lobby, the Berkshire Place's Atrium—where tea is served from 3:00 to 5:30 P.M.—is a small mirrored salon filled with flowers, palms, hanging plants, Oriental art. For nibbling: assorted sandwiches (smoked salmon and watercress, watercress and cucumber, cream cheese and pâté) . . . and/or pastries (papaya-kiwi tart is the specialty). Tea: $1.50 . . . sandwiches: $4.50 . . . pastries: $3.

● **The Pierre**
Fifth Avenue and 61st Street
The Rotunda Room—with cerise-pink chairs, round tables with pale-pink cloths, domed ceiling painted with blue sky and white clouds—is the elegant formal setting for the Pierre hotel's tea service. Monday through Friday, sixteen different kinds of teas are poured here from three until six in the afternoon. Six dollars covers tea, scones, petits fours, cookies, and sandwiches—salmon, cucumber, watercress, cream cheese.

● **The Carlyle Hotel**
35 East 76th Street
Convenient to Manhattan's uptown museums and art galleries, the Carlyle's red-lacquer-walled Gallery begins its tea service at three o'clock. The Gallery is quiet, peaceful, comfortable—with dark-red velvet club chairs, ceiling-high lacquered screens, palms and flowers. For people-watching, some tables look out on—from a safe distance—the bustle of the main lobby. Tea: $1.75 . . . tea sandwiches: $1 . . . cakes or pastries: $2.50.

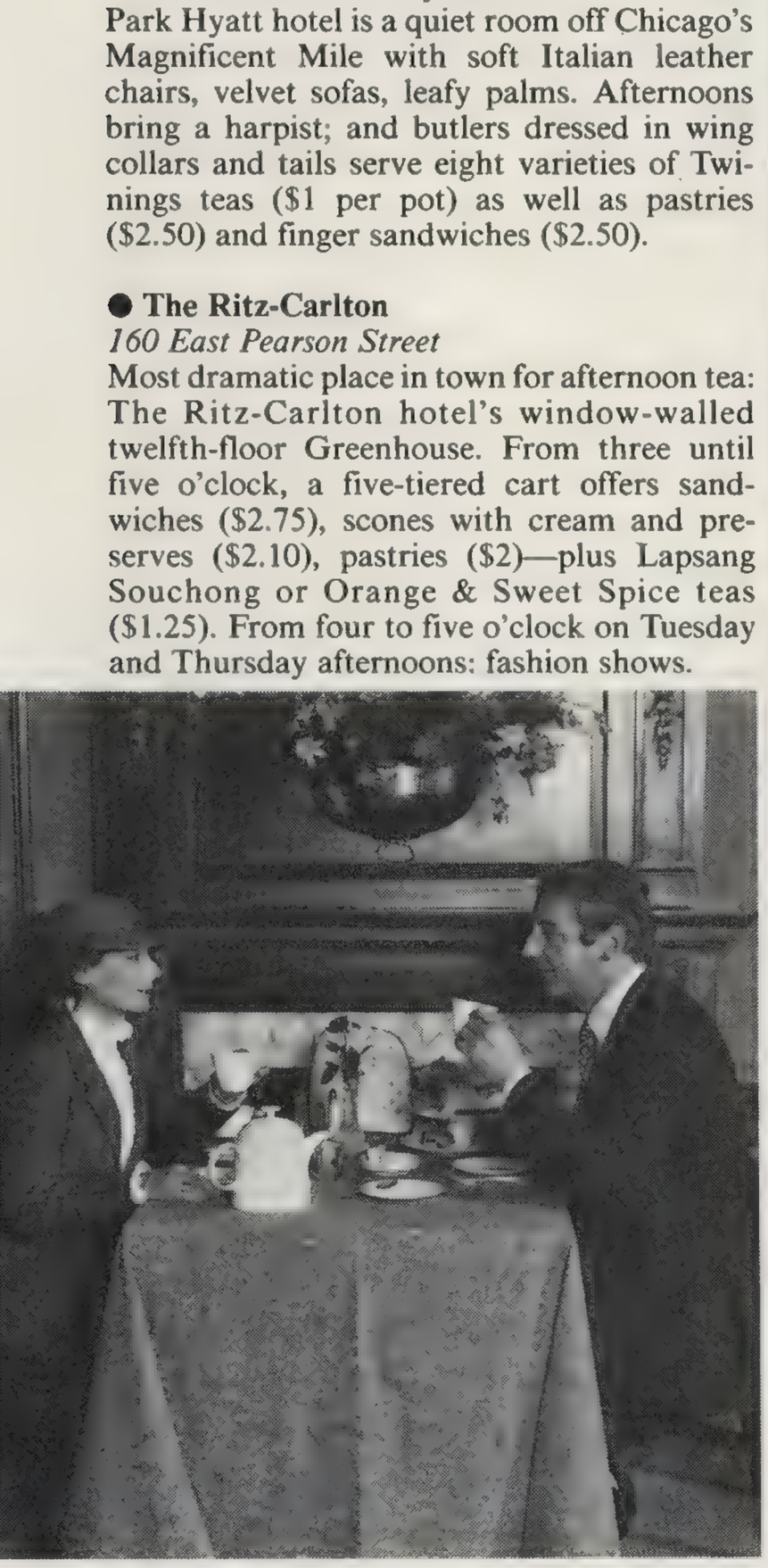
CHICAGO

● **The Whitehall Hotel**
105 East Delaware Place
From three until five o'clock in the lobby and bar areas, the small, British-mannered Whitehall serves a proper English tea—a three-course treat of cucumber, cress, egg, smoked-

salmon sandwiches; scones with Devonshire cream and strawberry jam; light French pastries. All is accompanied by Twinings Ceylon, Earl Grey, or Darjeeling loose-leaf tea. *Prix fixe:* $5. The Whitehall's small menu also offers a history of afternoon tea as well as amusing tips on teatime etiquette. Tables are covered and china teapots cozied with homey Laura Ashley fabrics.

● **Park Hyatt**
800 North Michigan Avenue
The Salon in the lobby of the luxurious new Park Hyatt hotel is a quiet room off Chicago's Magnificent Mile with soft Italian leather chairs, velvet sofas, leafy palms. Afternoons bring a harpist; and butlers dressed in wing collars and tails serve eight varieties of Twinings teas ($1 per pot) as well as pastries ($2.50) and finger sandwiches ($2.50).

● **The Ritz-Carlton**
160 East Pearson Street
Most dramatic place in town for afternoon tea: The Ritz-Carlton hotel's window-walled twelfth-floor Greenhouse. From three until five o'clock, a five-tiered cart offers sandwiches ($2.75), scones with cream and preserves ($2.10), pastries ($2)—plus Lapsang Souchong or Orange & Sweet Spice teas ($1.25). From four to five o'clock on Tuesday and Thursday afternoons: fashion shows.



Chicago tea-style: Laura Ashley-covered table at The Whitehall Hotel

● **The Mayfair Regent**
181 East Lake Shore Drive
At the newly renovated Mayfair Regent, the tea-time accent is on homey comforts: soft piano music, reviving fires, fresh flowers, attentive but unfussy service. Finger sandwiches, Twinings teas, tortes and cakes are served up from 4:00-6:30 P.M. daily in the lobby lounge; $7.75 per person.

SAN FRANCISCO

● **Hotel St. Francis**
Union Square
Tea begins early—2:30 P.M.—in the St. Francis' recently opened Compass Rose room with ivory-inlaid Oriental tables, Chinese embroidered pillows, hand- *(Continued on page 256)*

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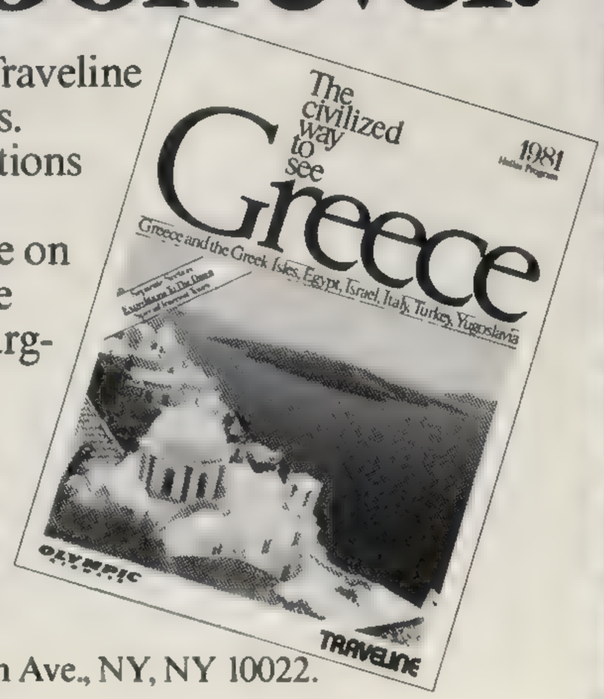

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Talking about... Music

Ramey, above; in costume for Attila, left

DEBORAH TURBEVILLE

Samuel Ramey, American basso with a high-rising career, talks about a new era in opera

By Holly Brubach

At the New York City Opera, Don Giovanni is off on yet another errand of seduction. Samuel Ramey as Leporello, the Don's manservant, is tall and agile, vocally smooth and colorful—a sandy-haired, handsome, endearing but bumptious counterpart to Justino Diaz's fatally attractive Don. Assigned to distract Donna Elvira and disguised as his master, Leporello serenades her. Unlike others in this role, he is not put-upon, but eager and charming in spite of himself. This Leporello is Jimmy Stewart to Giovanni's Cary Grant. Elvira surrenders. As if to perpetuate her confusion, Ramey alternates with Diaz in the two lead roles, singing Leporello at one performance, the Don at the next.

As success stories go, Sam Ramey's got off to a fairly simple start: a small-town boy makes good at the City Opera. But already he is singing to higher acclaim, for bigger stakes, all over the world: at the Hamburg Opera, the Glyndebourne Festival, at the Scala next month, in *Semiramide* (to be recorded) at the Paris Opera next fall. With debuts at the Vienna Staatsoper in May and at the Met in its centenary season, with seven recordings (*L'Italiani in Algeri* with Marilyn Horne, which has just been released).

Offstage, Ramey is surprisingly reserved, unprepossessing, slightly embarrassed by praise. Discussing his debut at La Scala in *The Marriage of Figaro,* he seems more impressed with the rest of the cast, which includes Frederica von Stade and Ileana Cotrubas, than with his own arrival. In conversation, his voice is resonant and deep but deceptively quiet—he seems an unlikely candidate for the title role of Attila, King of the Huns, a new production mounted for him at the City Opera this season (March 13 premiere). When he says that Beverly Sills, City Opera's general director, is "like your next-door neighbor," it goes without saying that he isn't talking about Manhattan, though her apartment is only a few blocks from his on Central Park West, but about Colby, Kansas, where Ramey was born thirty-seven years ago and raised.

"I never saw an opera until I was actually in one," he says. "I'd heard opera, but I didn't know if I even liked it. But I went—just for the fun of it, I guess—to sing in the chorus in Central City, Colorado, for *Don Giovanni* and *Il Trovatore.* And there was singing, there was ballet, there was acting—everything, all in one art form. I liked it immediately, and I decided just like that that opera was what I was going to do. I didn't even know if I had what it takes vocally."

Ramey came from college to New York, took a bread-and-butter job writing advertising copy for a textbook publisher, and continued his vocal studies. In 1972, he emerged a finalist in the Metropolitan Opera National Council Auditions. He had also written to the New York City Opera requesting an audition; after four rounds (a boss with a passion for opera granted long lunch hours), he was offered a contract and made his debut at the City Opera singing Zuniga, a small part in *Carmen,* in 1973. Since then Ramey has won acclaim for his Henry VIII *(Anna Bolena),* Colline *(La Bohème),* Basilio *(The Barber of Seville).* First on his list of favorite roles are Figaro, Don Giovanni, and Leporello: "If I were pinned down and had to pick a favorite composer, it would be Mozart." Yet he also loves singing what he calls, "my devil roles"—the four villains in *The Tales of Hoffmann,* Nick Shadow *(The Rake's Progress),* Mephistopheles *(Faust),* and Mefistofele (in the Boito opera of the same name), in which he *(Continued on page 255)*

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SAMUEL RAMEY

(Continued from page 252)

chooses to emphasize the devil's "elegance."

Though many people have categorized his voice as bass-baritone, Ramey calls himself a "basso cantante, which is an Italian bass," lyrical, lighter in color than most voices of that register. He does, he thinks, "the more lyric, bel canto repertoire" best, and coloratura—Handel, Rossini, Donizetti. "I'm just now starting to do some of the heavier Verdi parts—my first Banquo in *Macbeth* and, of course, Attila." *Boris Godunov* and the Wagnerian repertory, roles that require a heavier, more dramatic sound, can wait.

Opera, Ramey concedes, "is primarily a soprano's and tenor's world. There are some wonderful parts for the bass voice, but they're usually the father or the priest. There just aren't that many real bass vehicles—Boris is one, of course; King Philip in *Don Carlo* is another. And I've been privileged at the City Opera to do one of the great roles for bass, the Boito *Mefistofele.*" *Attila,* one of Verdi's early operas, "seems to be vocally perfect for me as written."

This season is the City Opera's second under Beverly Sills's direction; and *Attila,* Ramey believes, already signifies a change for the more adventurous. "For a while there it seemed as if the City Opera were doing practically the same repertoire as the Met. But, before I came, the City Opera was known for performing rare operas, things that had been neglected, like the Boito *Mefistofele.* And also for more of the modern repertory. I think Beverly's trying to guide City Opera back in that direction. And when I'm abroad, I find that that's the way people think of the company—not as a poor second to the Metropolitan Opera—it has its own identity; and I think that's the way it should be."

Making opera more accessible, more fun, has traditionally been another of the City Opera's missions—"I don't think opera is necessarily something that appeals only to the elite, not any longer," Ramey says.

"There are a lot of young singers interested in making opera exciting to watch—it's getting back to being a real ensemble company of very good singing actors, or acting singers. I think by and large young American singers feel that the drama is important—I know I'm not entertained by a stand-and-sing night at the opera, it bores me.

"I think America today is producing the best singers. I've heard many foreign conductors and people on opera-house staffs abroad say that Americans always come very well prepared and sing well. I think it's because the best teachers are now here."

Ramey is reluctant to identify any vocal style as peculiarly American—if there is an American style, he insists, there shouldn't be: "If you're singing an Italian opera, you should be singing in the Italian style." There is, however, sometimes a parting of the ways when it comes to staging. "I think many of the European directors are obsessed with being controversial," he says. Though Ramey gives revisionists due respect, admitting that their ideas can sometimes be effective, he is on the whole more inclined to side with the composer: "Often you see in the original score stage directions the composer has written in. Maybe I'm a little bit of a traditionalist—I think the composer's wishes should be honored." ▽

TEATIME

(Continued from page 251)

painted silk curtains, marble window seats. Adding more romance to the afternoon: a string trio starts playing at four, Mondays through Saturdays. Among the tea snacks ($3.25 each): cakes, pastries, a sandwich assortment, fresh fruit and Brie cheese. Twinings teas: $2.50 per pot.

● **Stanford Court Hotel**
905 California Street
From three until five in the afternoon, silver samovars and a selection of Twinings teas await the San Francisco tea-crowd in the walnut-paneled Lobby Lounge of the Stanford Court on Nob Hill. Here, marble-topped cocktail tables stand among beige leather Provincial chairs, potted palms, mirrored columns. To go with tea: petits fours and cookies . . . cucumber, cream cheese and hazelnut tea sandwiches. Tea: 85 cents . . . goodies: $1.

● **Sir Francis Drake Hotel**
Powell and Sutter Streets
The Renaissance Lounge—a crystal-chandeliered balcony overlooking the lobby—pulls in tea drinkers from 3:00 to 6:00 P.M. daily. The decor is Elizabethan: big fireplace, heavy wood tables, tapestries on walls. Seventeen different kinds of teas are served—plus finger sandwiches or French pastries for $2.25.

● **Four Seasons Clift Hotel**
495 Geary Street
The feeling of the lobby lounge at teatime—2:30-4:30 P.M., Monday through Saturday—is that of a comfortable living room in a private home. Vast curtained windows look out on Geary and Taylor Streets . . . cushion-y settees and velvet armchairs are grouped around marble-topped tables. Tea with finger sandwiches: $4.95; tea with assorted pastries: $3.95.

BOSTON

● **The Ritz-Carlton**
Newbury and Arlington Streets
Close to some of Boston's best shopping on Newbury Street, the grand upstairs lounge of The Ritz-Carlton hotel is a classic Boston-afternoon rendezvous. The Tea Special ($4.75) offers four sandwiches—tongue, ham, chicken and egg salads; assorted pastries (the strawberry tart is a legend!); a choice of four kinds of teas. Waiters wear white tie; tables are covered in pink linen, each decorated with a single red rose. If you wish, you may order off-the-menu: eggs Benedict, apple pie, fresh fruit and cheese.

● **The Copley Plaza Hotel**
Copley Square
Separated from the main lobby by a marble railing, trees, and potted mums, Copley's Court is a fanciful tea-place with cane chairs and marble-topped tables that would seem at home in an old-fashioned ice-cream parlor. Also amusing: the gilt ceiling interrupted by a trompe l'oeil vault painting of blue sky and clouds. More down to earth: the hearty English Set Tea ($6.75) brings to your table a three-tiered tray laden with tea sandwiches, scones, jams, cream, pastries, fresh berries, and, of course, a pot of steaming tea!

WASHINGTON, DC

● **Four Seasons Hotel**
2800 Pennsylvania Avenue
Edging Georgetown, the posh new Four Seasons Hotel serves a delightful tea in its tranquil Garden Terrace. Here: overstuffed armchairs, a thicket of leafy plants bathed in filtered sunlight from floor-to-ceiling windows, Oriental carpets, classical piano music. The Tea Special ($4.95) includes tea, a medley of finger sandwiches, assorted breads and biscuits, scones with double Devonshire cream and blueberry, strawberry, rhubarb, or raspberry preserves—all made in the hotel kitchen.

● **The Sheraton-Carlton**
923 Sixteenth Street
Marble floors, red Oriental rugs, ornately carved wooden ceilings, crystal chandeliers, tall Palladian windows, and indoor trees make the Palm Court of the newly glamorized Sheraton-Carlton hotel an especially grand place to spend an afternoon in the capital city. From 3:30 to 5:30 P.M., an assortment of finger sandwiches, kiwi fruit tarts and other pastries, plus pot of tea are $5.75. Extra special: strawberries—either in cream or heaped on poundcake with whipped cream—$4.75.

● **The Fairfax**
2100 Massachusetts Avenue, N.W.
The good Washington news is that the recently renovated Fairfax has just started serving afternoon tea. The setting is the wood-paneled Fairfax Bar with fireplaces, leather chairs, chintz-covered banquettes, cozy alcoves. Price for tea, finger sandwiches, scones, pastries is $7.50. Teatime: 3:00-5:00 P.M. ▽

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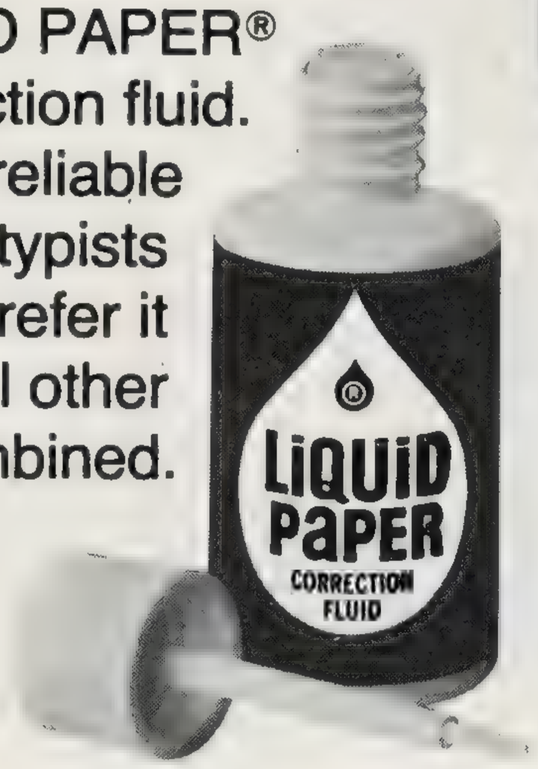

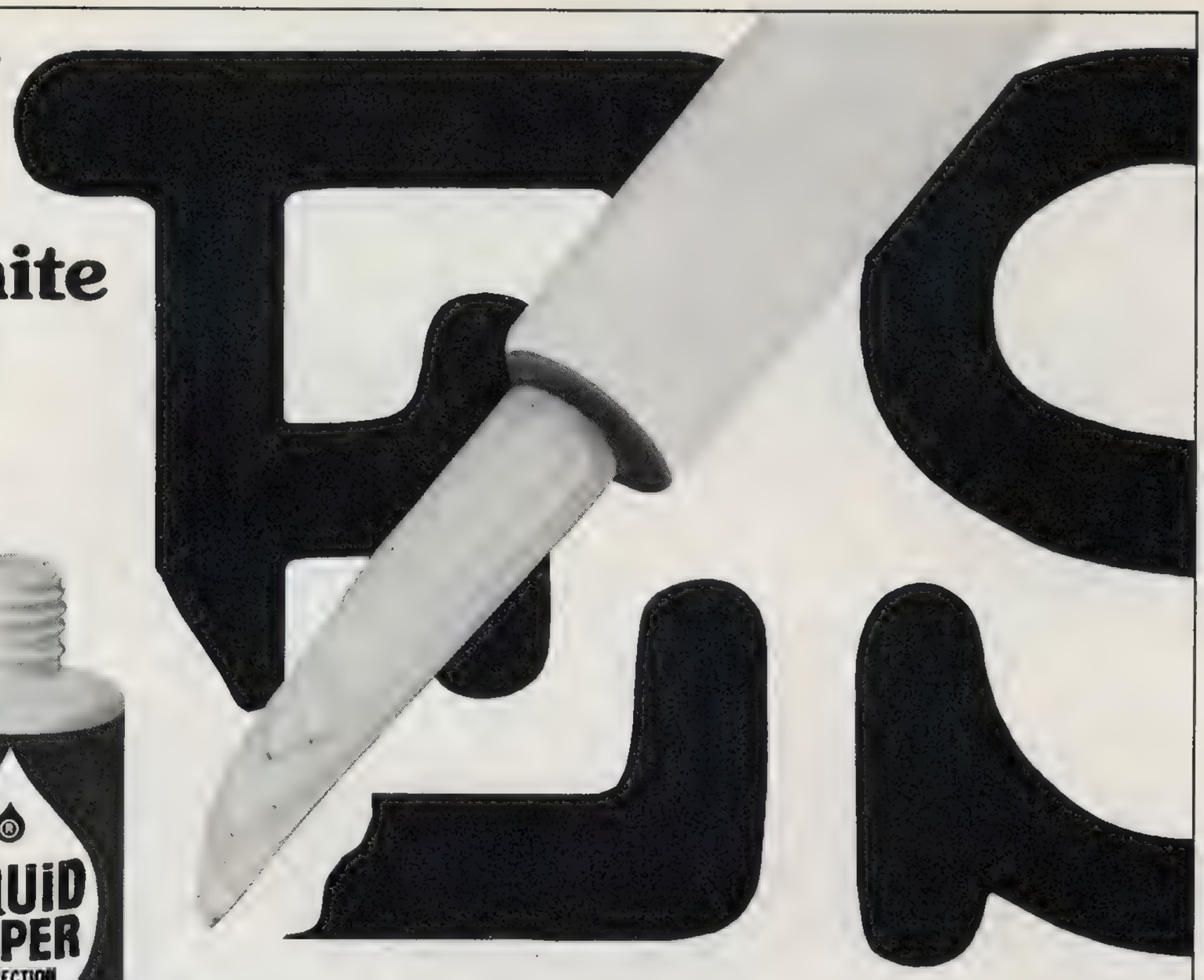

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PERSONAL

My hour with Charlie Chaplin

Why it caused years of embarrassment

BY WILLIAM M. FINE

The way it started was rather simple, and innocent. In 1965, I was in Vienna, on a project for a magazine publishing company—and so was an old friend, Frank Taylor, who was trying to get a book out on the legendary Nazi hunter Simon Wiesenthal.

Taylor was winding up his negotiations with Wiesenthal, and my project was about over, when we met at lunch in the Sacher Hotel. We had a quick, whispered conference, on whether boiled beef was supposed to be ordered at lunch, or dinner, to indicate dining sophistication at the meticulous Sacher. We talked a few minutes more, about the current mood of Vienna—the politics, the people, the operas, we both admitted we had "endured," and "wasn't it funny that neither of us ever went to the opera anywhere else in the world?"

Taylor said he was off to London in the morning, and I said I was too. He said, "Hey, I'm having a visit tomorrow evening with Charlie Chaplin at the Savoy, as long as you'll be in London too, why not join us?"

I had grown up on movies. My family had always been in or around the film business, and Charlie Chaplin, well, I could fall out of my chair, just watching a silent retrospective on film with his two minute walk, his twitching mustache, and twirling cane.

But I had a theater date that evening. It *was* an "associate," not a love interest, but we'd had the date planned for weeks. Perhaps I could come late, and maybe miss just one scene, or act. All this mental calculation took forty-four seconds, and I said, "Sure, why don't I join you for a drink before dinner."

So it was fixed. I would meet Charlie Chaplin at the Savoy, at 7:00 P.M. the following evening in London, and I was smiling already.

It started out badly, and got worse. When I pushed the bell to the suite at the Savoy, Oona O'Neill Chaplin answered the door. She looked surprised to see another guest—Taylor forgot to tell them I was coming by.

Taylor was talking animatedly to Charlie Chaplin who looked as if he were asleep.

We made conversation for a while about the movie Chaplin was directing, *A Countess from Hong Kong*, which seemed to make him slip further into his big chair, and make me begin to wish I could have remembered him for his past, instead of his lack of presence. Oona Chaplin seemed to be acting as host *and* hostess, looking benevolent, and coping rather well I thought.

I took a hidden peek at my watch and decided it was one more "polite round of conversation" and then out.

"I keep reading about all your children—where are they this evening?" I asked.

"They are back in Switzerland, but join us permanently next week," Mrs. Chaplin said.

Chaplin stirred, "Yes," he said, hardly looking up, "we have rented the house of a Lord. Seems his wife just died, and he finds the house full of painful memories. Says the furniture is all so 'old money worn' that the children needn't worry, nor should we. Said the house was indestructible—and to just enjoy it. He told me he would never live there again. I think his only 'landlord-type comment' was that he'd rather we didn't dig in the garden."

That did it for me. This tickled my sense of British mystery. "You said his wife just died—and you can't dig in the garden?" Chaplin sat up, and smiled. "Yes, his wife just died, and we can't dig in the garden . . . seems like a poem or song doesn't it?" He walked over to the window with his back to us, muttering the lines. Then he walked out of the room, and came back in, not looking like the Chaplin of

old, but more like Laurence Olivier in *The Entertainer*—he had a non-Chaplinesque hat on, and a makeshift cane, but that Chaplin strut was there. "Me' wife just died—but you can't dig in the garden. The house is for rent, and you're heaven sent, cause me'wife just died—but you can't dig in the garden."

He kept ducking out, and coming back in. He tried it in cockney, in "veddy" proper English, and something in between. He seemed to be groping for just the right sound, and accent, in his voice; and because of the somber contrast to the forty minutes before, it seemed we laughed almost nervously in relief. Then as he polished his number, we really started to giggle, and then laugh until the tears came to our eyes.

Oona Chaplin kissed him. "Darling, too bad you can't *put* that number in, it could save the picture."

"Nothing could save that picture," he said. "I'm hungry, when are you taking me to dinner, Frank?" It was my exit line.

I glowed in the taxi, heading for my "second-act theater date." But no performance that evening would match the ten minutes Charlie had given us.

It became a mess, the very next day. Edward Rayne, the Queen's shoemaker, was taking me to lunch at Mirabelle, which, in 1965, was still top-drawer trendy. Joining us was his friend of dozens of years, Lord Philip Hardwicke. Hardwicke was a bon vivant, good-looking Britisher, who seemed to gather charm, and friends, each year as he got older. Rayne, liking us both, was hoping to bring us together as friends.

There was a small gaily decorated bar outside the main dining room where we met. Hardwicke was wearing a black tie, which I thought looked rather crisp with his grey suit. "Mr. Fine, our friend Eddie tells me you've just arrived here, hardly fair to ask if you've had any amusement in our city?" he asked.

"Well, sir, first, please call me Bill," (I was thirty-eight then, and he was close to sixty at the time, so "sir" seemed in order), "as a matter of fact, if nothing else happens in the next five days that I'll be in London, I'd feel privileged to have been here, just for an hour, for last night at the Savoy."

And I told the anecdote about Chaplin. Only I told it better than I usually tell those things, because I had just had a drink, felt slightly giddy with the yarn, the ambiance of the setting, and the fact that people stopped talking at tables on either side of us. I was pretty animated for our subdued atmosphere.

When I sat back with something of a flourish, my friend, Rayne, was staring into his drink; Hardwicke had changed color. I had read stories about people gathering a deep flush, but never had I seen a white-faced Englishman turn a shade close to purple.

Hardwicke spoke. "Mr. Fine (he *wasn't* calling me 'Bill'), I must tell you, Mr. Chaplin has rented *my* house. And I must also tell you, my wife is not buried in the garden."

Lunch ended quickly, but it seemed to last the full five days I had left to spend in London.

I think I saw Lord Hardwicke at least a half dozen times after that, in New York, California, and once in Hong Kong. There would be a flicker of surprise each time he saw me, and although he was always courtly to my companions, he barely nodded to me.

That was my Charlie Chaplin Caper. It makes anybody else's "small world story" boring as hell to me. ▽

VOGUE'S

View

MARCH '81

Timeless pieces: three women who wear them...four women who have designed them

Edited by June Weir

ALL-TIME FAVORITES

collection of timeless pieces is the backbone of any good wardrobe. The key to collecting is to plan to keep what you buy—you'll be less likely to go overboard on gimmicky designs. Count on certain clothes staying in your wardrobe for years—a beautiful silk blouse, well-tailored pants, or a classic evening dress.

Photographed for "View" are three women wearing special pieces they bought several years ago. Today, these clothes have become unforgettable standbys because they can be worn many ways, many seasons, and always look great.

Five years ago Barbara Allen bought a black suède jacket with gold embroidery and a lamé blouse from Saint Laurent's couture collection. The embroidered jacket slides over sweaters or bare camisoles. While the lamé blouse slides under cover-ups or stands alone.

In 1975, Barbara had a pair of leather chaps made by-hand at New York's Knoud. These are real collector's items which take several months to make but last a lifetime. Worn over corduroy jeans with a wool sweater and shirt, the chaps are truly classic. They always look dashing.

Comfort is another key. These women know clothes that are functional, simple, and move with the body are a delight to wear. Nan Kempner finds a black jersey dress, bought in 1968 from Mme Grès, is not only comfortable but gives her a sense of security.

Often, when these women find one piece that really suits them, they buy it in several colors. Typical is Mme Grès's jersey cape which Nan Kempner has in four colors.

Texture is a quality valued by Maria Eugenia Garces-Echavarria. She loves the feel and the shine of her three-year-old lamé halter by Stephen Burrows. She wears it under jackets or alone with satin pants or long chiffon skirts. Her suède jacket from Italy works with a variety of texures—everything from denim jeans to velvet pants. *("View" continued on page 262)*

Three New York women wear timeless clothes that they bought several years ago and still enjoy today

PAUL AMATO

BARBARA ALLEN IN YSL COUTURE SEPARATES AND KNOUD LEATHER CHAPS

MARIA EUGENIA GARCES-ECHAVARRIA IN A LAME HALTER AND SUEDE JACKET

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A WOMAN'S DESIGN CONCEPT:

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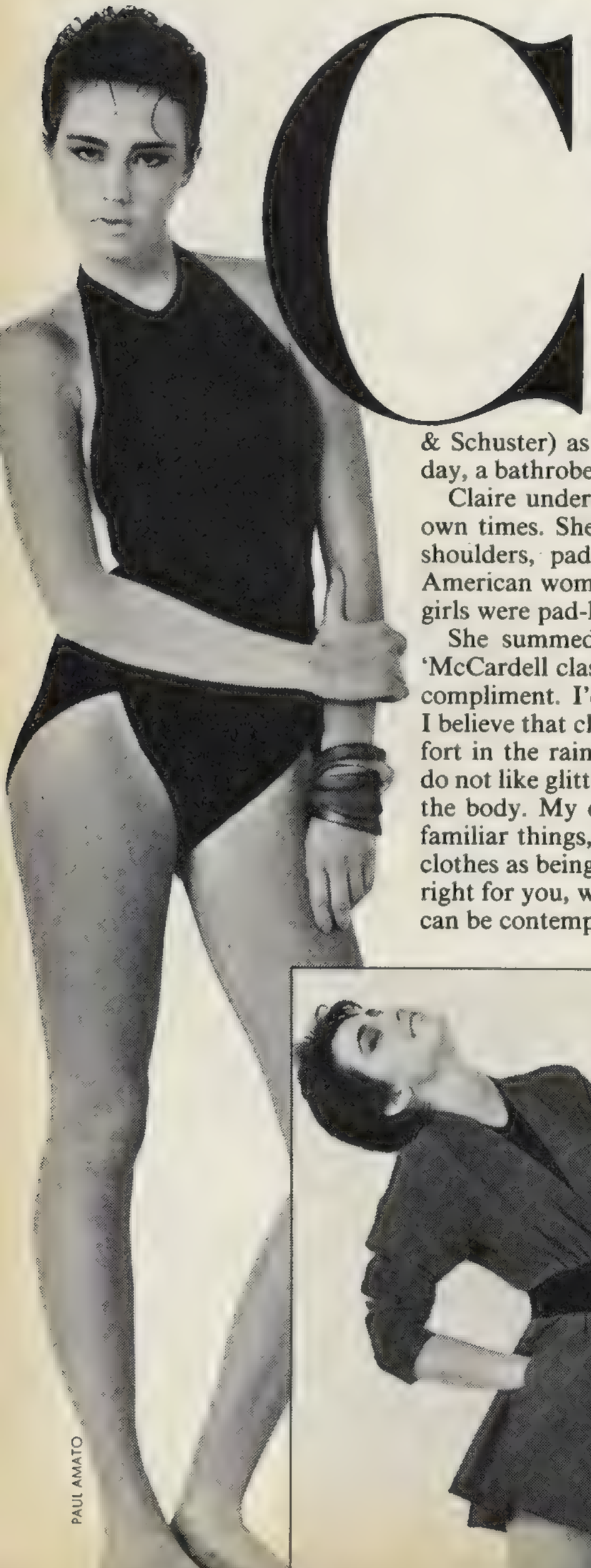
LOUISE DAHL-WOLFE



Claire McCardell, the pioneer of American sportswear in the 1940s, is the epitome of timeless fashion. And, stores such as Lord & Taylor—where McCardell's fame started in the mid-'40s for her informal, relaxed attitude towards clothes—are rediscovering the magic of McCardell for modern women.

"We feel Claire McCardell was a modern-thinking designer, absolutely timeless. She was innovative. Just look at her famous 'Popover,' which we introduced in the mid-'40s. It's the perfect wrap dress—bias top, a comfortable full skirt with deep pockets. We're updating it and doing a big revival of her look," explains Lord & Taylor vice president Cathy di Montezemolo. McCardell herself defined the Popover in her book, *What Shall I Wear?* (Simon & Schuster) as "something that goes over anything. It is an apron one day, a bathrobe the next, a dinner dress, if necessary, with lots of beads."

Claire understood a woman's body and woman's needs—beyond her own times. She started the casual American look. In a time of padded shoulders, padded bras, and needlepoint high heels, McCardell saw American women in casual jersey dresses with a subtle sexiness. Claire's girls were pad-less, bra-less, and heel-less (she loved ballet slippers).

She summed up her own look in her book, "Someone once said, 'McCardell classic' about one of my designs. I couldn't have had a nicer compliment. I'd much rather be a tried-and-true classic than *too* new. I believe that clothes . . . are made to be worn—to be lived in. I like comfort in the rain, in the sun; comfort for active sports, for sitting still. I do not like glitter; only fabric well-cut and a line that flows naturally with the body. My own clothes stay in my wardrobe for a long time. I like familiar things, something that lives longer than today. I never think of clothes as being 'this year's look.' If you choose clothes that are basically right for you, with a hemline raised or lowered, a waistline adapted, they can be contemporary any year."

("View" continued on page 264)

PAUL AMATO

Claire McCardell clothes from the 1940s photographed today prove they only look modern and completely timeless. Her famous black wool "diaper" swimsuit *(far left)*, her wrapover cover-up *(left)*, and her Popover in cotton *(right)*. Sketched *above* is Lord & Taylor's 1981 version.

Vintage McCardell clothes from the Edward C. Blum Design Laboratory at the Fashion Institute of Technology

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A WOMAN'S DESIGN CONCEPT:

RYKIEL'S VIEW ON '80s CLOTHES

She talks about designing uncomplicated clothes for the modern woman and for the life she leads

Sonia Rykiel, like Claire McCardell, understands a woman's body and a woman's needs. She finds it challenging to design with real-life demands in mind.

"Just being a woman means that one perceives differently from a man. This perception keeps women designers from going too far . . . from becoming too baroque . . . because we know certain clothes are not wearable. Essentially, being a woman and trying clothes on oneself shows you how far you can go.

"Creating clothes for me is a perpetual dialogue with myself. Before something is made, I have thought so much about it and it has been through so many changes that by the time it actually exists I have pared it down to its absolute essential.

"Evening clothes for big events have hardly evolved since Marie Antoinette—the same décolletés, the same big skirts, taffetas, and satins. They look tired and outdated. You can't move. You can't cross your legs. It's not modern. I do not feel at ease in these dresses from another era. Clothes for day have changed enormously compared to clothes to wear in the evening. I am looking for the evening equivalent of the modern day look I love. For me, masculine clothes on a woman—such as a tailored jacket, such as an oversized sweater, pants that show the ankle and a little leg—are the height of femininity.

"Glamour has to do with more than just clothing. It is an aura which envelops a woman, which attracts, which arrests all eyes. When one speaks of glamorous women, one doesn't remember what they wore. One remembers how they moved, their sensuality, their provocations. The attitude of a glamorous modern woman is perhaps all that plus a touch of the masculine, the feminist, the tomboy—the cosmetics she uses to dress her face, the clothes she wears to dress her body. I find the rapport between a woman and her clothes very sensual. The key to my collections is sensuality."

("View" continued on page 266)

Film strip (*right*) shows a variety of ways by which Sonia Rykiel handled the question of proportion, both for pants and skirts, in her spring collection. Some experts think Rykiel handles proportion in the most modern and perfect way.

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VOGUE'S *View*

Continued

A WOMAN'S DESIGN CONCEPT:

THE MUIR MESSAGE

London's Jean Muir talks about the special sensibility of women designers, her ideas about modern dressing

Sitting on the floor of her London salon, Jean Muir talks about fabrics from her new collection.

When Jean Muir designs clothes, before she even considers shape or color, she tries to tune in to what modern women are sensing and feeling. "I think women designers have a better understanding of what other women are feeling," explains Jean. "Most men designers superimpose a shape on a shape. Women design for a woman's body as it really is. We know what it feels like to wear something that has too much fabric or something cut in such a way that you can't move easily. I always try everything on myself—and I bet Sonia Rykiel does too—and I concentrate on how whatever I am fitting feels and moves.

"Also, I think a woman designer understands clothes in a practical way—what a woman needs for traveling, what goes easily into a suitcase, what fabrics do, etc. From a creative point of view, I find it really interesting to take the anatomy of a woman as it is and play around with shape, never forgetting that even if the shape is more elaborate, the cutting must be in accord and move with the body. The most interesting aspect is the fitting.

"My three keys to design are: the body (how it moves, what it has to do), the creative or esthetic spirit, and practicality or versatility. Modern dressing is as much a mental approach as anything else. It's the way you put yourself together. Looking uptight (wearing flesh-colored stockings, the name handbag, scarf, shoes, etc.) is old-fashioned. Having style and being pulled together in a relaxed way is modern. I never mind if women mix my clothes with other things. I think doing one's own thing is rather great. I like the idea of a woman giving her own stamp to her clothes. That's modern."

("View" continued on page 268)

"I never mind if women mix my clothes with other things. I like the idea of a woman giving her own stamp to her clothes"

AMANDA SPOSITO

Below: Two typical Jean Muir looks in two of Jean's favorite fabrics—matte jersey and soft suede.

What a surprise that out of this warm amber bottle, the clear white essence of orange tumbles over ice

COINTREAU

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Continued

A WOMAN'S DESIGN CONCEPT:

THE KAMALI WAY

DARLEEN RUBIN

New York's innovative Norma Kamali talks about the clothes women want—need—today

For Norma Kamali, *left,* owning her own New York boutique—OMO ("On My Own")—is a real advantage. "It's the ideal spot to experiment and try out daring new ideas," says Norma. "If anything is new and different, it takes time for people to accept it. Through my store, I find out what women want and I can design for their real-life demands.

"There is also, today, a real need for clothes that work—but at a price." In this vein, Norma recently designed a thirty-five-piece collection of separates in sweatshirt fabric. No one piece will retail for more than $80. The collection is called "Norma Kamali" and is produced by the sportswear division of Jones Apparel. This a real departure for Norma, who is known for her more expensive far-out designs, but she plans to do more of this "down-to-earth" clothing in the future.

"I'm excited about this new venture," says Norma. "Though, after I did the sweatshirt collection, I turned around and designed the most extravagant glass-beaded dresses for my OMO boutique. I find it stimulating to work this way, balancing one collection with another. I can do wonderful clothes at a price that any woman can afford, yet I still have my fantasy glamour looks that are expensive."

During the thirteen years that Kamali has been designing and selling clothes, she notes, "There has been the most incredible change in the attitude of women towards themselves and towards their clothes. For instance, in the mid-'60s, most women would buy clothes to please their husbands—after all, these men were paying the bills. Then in the '70s, women started working and earning their own money and became more adventurous in their attitudes. Women became more aware of their bodies. They started taking better care of themselves through exercise and diet—and, as their bodies improved, they became more confident. This changed the kinds of clothes women wanted.

"Today, women are most interested in easy, comfortable fashion. They want—and recognize—quality. Designers can't get away with tricks anymore." *("View" continued on page 271)*

The pieces in Kamali's new collection for Jones Apparel work together or stand alone. A tunic-length sweatshirt worn belted as a dress, *right;* over matching pants, *below.*

"Women today want easy, comfortable fashion"

PAUL AMATO

FRANCES HENAGHAN

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VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

Summer pieces: the best of the best... socks that you want ...dresses: as easy as sweatshirts... shopping sense: about women who work

What's coming? Some of the pleasures—and real sense—that you always want in summer dressing: Clothes that are lightweight, look effortless, that have ease and the ability to stand up to all that busy lives and hot weather demand. And while summer isn't the season, usually, of big statements, it's often the best time to find wonderful, wearable clothes; a time when designers rethink their top-selling pieces and reinterpret their best shapes in great colors and lighter weights. Whether it's Stephen Burrows' best pieces done for hot weather in matte jersey, Anne Klein's sweaters in summer weights, or a Halston rayon sweater in a barer halter shape, designers' thinking, for summer, is often exactly what every woman thinks: Fewer pieces. Less fuss. The best of the best.

What's instantly addictive? Some of the new silk knee socks that are being made, now. Soft, in a fine weight (like men's socks for evening), they give shine and some unexpected color—when a woman's in long trousers or pants that stop just above the ankle. In wonderful, subtle colors—beige-y pinks, taupes, cool Burgundies—they're socks that give a small bit of extra finish; they're not knee-highs in search of knee pants. . . . One of the most attractive ideas around, now? It's a way of dressing—totally uncluttered, with great comfort—that starts with the sense of a sweatshirt: a sweatshirt shape, fabric, or coloring. Calvin Klein takes the idea to the easiest kind of short dress for summer. Norma Kamali works sweatshirt fabric—in grey, white, red sweatshirt stripes—as a 3/4-length bomber jacket, jodhpurs, knickers, shorts, cowl-neck tunic to wear over other pieces or over her ribbed tights, a zip-front jumpsuit. With all of these pieces—a whole wardrobe—there's the uncomplicated feel of a sweatshirt, but there's also an eye to scale, fit, and style. It's sweatshirt dressing that takes you further.

"Summer isn't the season for big statements. It's a great time for wonderful, wearable clothes"

American ease: Often, it comes as much from the wearing of clothes as from the pieces. Explains Anne Klein's Donna Karan: "You can't be intimidated by clothes. I'll take something and push the sleeves up, turn a collar up, belt it in and enjoy it." . . . The spring's great —non-mini—statement? When designers have shown thigh-high skirts, there's a tag line that always seems to come with them. "These aren't really minis," the line goes. "My customer will wear them as tunics." . . . Some jewelry designers —reportedly unsure about the appeal of their big bracelets and chokers—also made them for spring in smaller sizes. What they found: Again and again, stores chose the biggest pieces.

The Working Woman: Those are words that you hear less and less, now; it's a phrase—stores and designers are realizing—that's as oversimplified as "The Working Man" is. There's a great diversity of women who happen to work, now; and when you come to clothes needs—shopping styles—or simple dollars and cents, those women have to be met on their own levels: whether they're part-time working mothers or single career execs. With this in mind, Saks Fifth Avenue, this year, started an Executive Service in their 5th Avenue (shopping service) Club: For a $50 annual fee, busy women—invited by Saks—can now have a personal shopper pull things off the rack, put clothes together, remind about birthdays, send purchases the day they're bought to home or office. New refinements on this "executive" theme? While a member's shopping, Saks Executive Service can have her shoes shined, take telephone messages, call for a cab when it's time for her to return to office. . . . When conversation turns to fashion, these days, the word on everyone's lips is "Quality": not quality-hype, but real value. The fashion reality of it? Says Perry Ellis, "If a woman has bought something, she may come back to a designer because the garment fit, it was well made, and it held up well. But if those things aren't there, when the woman goes back, the designer knows she'll find something that she loves: she'll find it someplace else."

—KATHLEEN MADDEN

What's seasonless? Last year, it seemed, everyone was talking about knits as the basis for seasonless dressing; this year, more and more, they're talking suèdes and leathers. Leathers have long been a favorite fabric at Anne Klein and Calvin Klein; for fall, there are even more of them coming—from more and more designers—in some even-better-than-before qualities: the thinnest, softest suèdes and glove leathers. What's new . . . are some changes in technology that are making leathers possible in almost any color, with any degree of softness and flexibility. In some cases, now, there's added texture; leathers printed (or embossed) for a look that can be anything from rhinoceros- or elephant-skin to glen plaid, herringbone, or art-print. The appeal? What's coming are beautiful, soft, any-season leathers. Leathers worked like any other material—as pants, tops, blouses. And when they have almost no weight, interesting texture, subtle color, these are pieces that you can go with just about anywhere. In any season.

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HOW TO GET MORE OUT OF FASHION NOW

A new way to think about clothes and accessories

In a word, what everyone wants, what we expect from fashion today: more. We expect clothes that provide more of a look—one that's attractive yet relaxed, one with the kind of style and polish that satisfy an ever-present demand for day "dressing." We expect clothes to have more versatility: meaning clothes that work in a variety of ways, a variety of places. We expect more in the way of wit and inventiveness—things that allow each of us to present a unique, more individual image. And, at today's prices, we expect more value for our money.

The best fashion—by definition—answers all of the above demands, and that's true of the clothes and accessories in this issue—selected because they not only look very good, they work very hard . . . they give you more. The reason they work so well: the clothes are all separates, looks-in-pieces, but pieces designed on a new level. And that applies as well to the accessories: they share a new level of design and style.

The difference in pieces is unmistakable. The names may be familiar: there are still separate jackets, blouses, pants, whatever, but the pieces defined by those terms are not at all familiar. A jacket is no longer synonymous with blazer or with something tailored and tweedy. Instead, it's a soft, totally unconstructed blouson or an easy-fitting, easy-falling cardigan-shape jacket. It's a jacket that's unlined, unstructured, unencumbered; perfectly weightless, slide-y—it's a jacket that's unlike any one you already own—a fact that becomes immediately apparent the moment you try it on. . . . What's happened to jackets has happened to all the key pieces. The important thing: to realize that separates dressing in 1981 is far different from what was called separates dressing in 1971 . . . to realize that a thin, unlined gabardine cardigan worn with a matching pull-on skirt and suède tank top is far different from a navy blazer, grey flannel skirt, and white shirt.

Equally unmistakable: the difference in accessories. In fact, in no other area of fashion have there been as many far-reaching changes. The most obvious—a change in scale: belts, bracelets, earrings, necklaces, whatever the accessory, it is bigger, bolder, stronger, and its impact is terrific. In this very positive character of accessories, the ability to transform, to make look after look: for examples, a very wide, gutsy leather belt at the waist of a simple cashmere tunic; a belt that's a series of oversized brass discs worn low on the hip of a white charmeuse pyjama at night; with a new pants suit—with a weightless blouson jacket and narrow culottes—a soft waist-sash of fringed zebra-striped suède; with anything, the sensuous appeal of a carved, polished wooden cuff—wide, striking; or the low-key dazzle of a large gold-painted wooden drop-hoop earring showing above the bare neckline of a navy knit tank top. Over and over—the turning point, the changing point in each look is an accessory.

One of the most outstanding accessory changes—in shoes. We've become accustomed to a certain sophistication in shoe coloring and in the textures of shoes. Now, those elements have been combined with a new level of design and craftsmanship, and the results are nothing short of sensational.

The flatter-heeled shoes that were prevalent last fall have evolved into a series of wonderfully worked out, wonderfully decorative lower-heeled shoes: shoes with shaped heels, mini-wedge heels, *different* heels . . . and shoes with a new proportion, a new balance: a platinum woven leather shoe on a small curved heel: summer-bare sandals in gold with rawhide laces; carved-out silver pumps to wear with a pyjama at night; red grosgrain shoes on slivered wedges of black patent to wear with white for day; multicolor leather shoes to wear with anything, almost any hour.

Color-as-an-accessory is at its most appealing in the new lingerie. Irresistible color—a whole new family of pinks and peachy-pinks, and black used as an ornamental "color." Color that changes even the most hard-working of everyday lingerie classics—everything is suddenly that much prettier, that much more luxurious. And the expected "luxuries"—the teddis and chemises and bare body stockings—have never been as inviting as they are now—when you start to see them in the new colors or in surprise color—gold moiré, for example.

Color—the most sophisticated color—really comes into its own in makeup—as much an accessory as anything else in this issue. And as an accessory, makeup has never been more flattering: for some time, there's been a decided shift away from both the too-muddy brown colors and the too-harsh reds and purples, a shift to color that's softer, more subtle—mint, lilac, tangerine, orchid—color you couldn't have had before because it's color that takes a certain thinness of texture to make it work. That technical know-how is available now and there is no limit to the special, ornamental effects possible.

More of the accessory difference: the idea of clothes as accessories. Clothes that have the same kind of ornamentation, the same movable quality, and the same proven ability to change the other pieces with which they're worn. It's a modern approach to fashion—and one that applies to day and evening dressing, one that can work for everyone once you have the right pieces. More often than not: those pieces are tops. And for day, some of the best new "accessories" are some of the best new soft jackets: a racy white cotton blouson to wear over pants of all lengths, over a skirt, even over a bathing suit . . . a sapphire suède blouson . . . a thin, cardigan of white leather.

Another key accessory, day and night, a knockout blouse—and this is a moment for the most glorious blouses. A blouse with enough presence to carry any look: a ravishing ruffle-edge floral print blouse, a ruffled organza blouse at night worn with a narrow bias skirt or with narrow pants, or a blouse in brilliant silk stripes. Each one is a special piece, a special accessory.

A new top—a new accessory to watch—a new version of a halter that's starting to slide in now under jackets, that's sure to take off on its own once the weather turns warm enough. A bare, body-close, often body-wrapping halter in white silk jacquard, in black matte jersey, in metallic knit, worn in any number of decorative ways.

For evening, the new pieces dressing, the new clothes-as-accessory idea continues in pyjama dressing. A pyjama planned—and bought—as a complete look but with pieces that can easily become separate elements. With a soft black matte jersey pyjama, a brilliant magenta suède cardigan—a jacket that's every inch an accessory. And the same is true of a gold leather cardigan or a black-and-white "matador" jacket dazzled with embroidery: they are all separate, ornamental pieces that work as nonstop accessories.

You know it when you have it: it can be a rose suède tank top, a leather blouson, a flower-printed chemise, a wooden cuff blazed with rhinestones, a ruffled fuchsia silk blouse. What "it" is: something that always gives you an unmistakable lift, a feeling of genuine delight everytime you put it on. Even if it's as "small" as a new mauve lipstick, the effect is tremendous—and far reaching. And it's what an accessory does better than anything else. It's the reason this issue is filled with those new delights—with accessories and with clothes that work as accessories. It's an issue filled with ways to get more—to get the most—out of fashion now . . .

Penn

THE MAKING OF A LOOK...

How to make a look, or change one—quickly —is what this issue's all about. Starting here with fourteen pages of new accessories with high impact

Perfect symbol: these larger-than-life bangles—bold, shiny—shaped from real brass tubing. It would take only one—on cashmere, on crêpe de Chine, on bareness—to make a point, make a difference! By M&J Savitt. About $70 to $150. Bloomingdale's Cul-de-Sac. The leopard-print silk chiffon shirt by Pinky & Dianne Ltd. Details, last pages. These pages: hair, Maury Hopson; makeup, Sophie Levy of the Pipino-Buccheri Salon. Manicure, Moi of Moi Cosmetology. Beauty Note: Symbol of the new makeup, the move to natural color: Frances Denney's Wild Honey Truly Natural Lip Gloss.

Of all the factors that go into making a look, the one that's changed most this season—accessories. Across-the-board: a bigger scale, stronger shapes and textures, more ornamentation. What it adds up to: bold, gutsy looks. With real character. Impact enough to make a positive difference in the way you look, the way you feel. Even the scope of the word has changed. Now "accessory" can mean a unique jacket, a decorative blouse, makeup...any key element in dressing. What's behind this breakthrough? Partly a direct response to the American woman's demand for performance from anything she puts money on. Performance at a level that offers new options ...delivers a personal, not "cookie cutter" look, a sense of individuality. Exactly what these accessories do! Proving the best modern fashion is—in the end—fashion that's responsive to a real need.

Think of the shine, the pattern of the grain, the voluptuous hand-carved shape of one of these wooden bangles . . . on a black sweater, a white shirt, a bare arm. Bonwillum Designs. Each, about $120. Lord & Taylor; Jere Scott at Via Lusso, Chicago; Goldwater's, Las Vegas; Nordstrom.

HIGH-IMPACT ACCESSORIES

The new attitude comes across—fast—in the bigger scale, the bolder shapes, the gutsier textures of bangles ... of belts

Watch for: wider belts in irregular, sculptured shapes . . . decorative belts that wrap, tie, buckle . . . always focus attention on your waist. This one in soft orange-dyed leather with 22-karat gold, thin leather ties at the back. Robert Lee Morris at Artwear, NYC. About $90.

Shoes have a new proportion, new balance. They're softer with lower, shapelier heels. Always there's more detail, more decoration ...a real statement!

HIGH-IMPACT ACCESSORIES

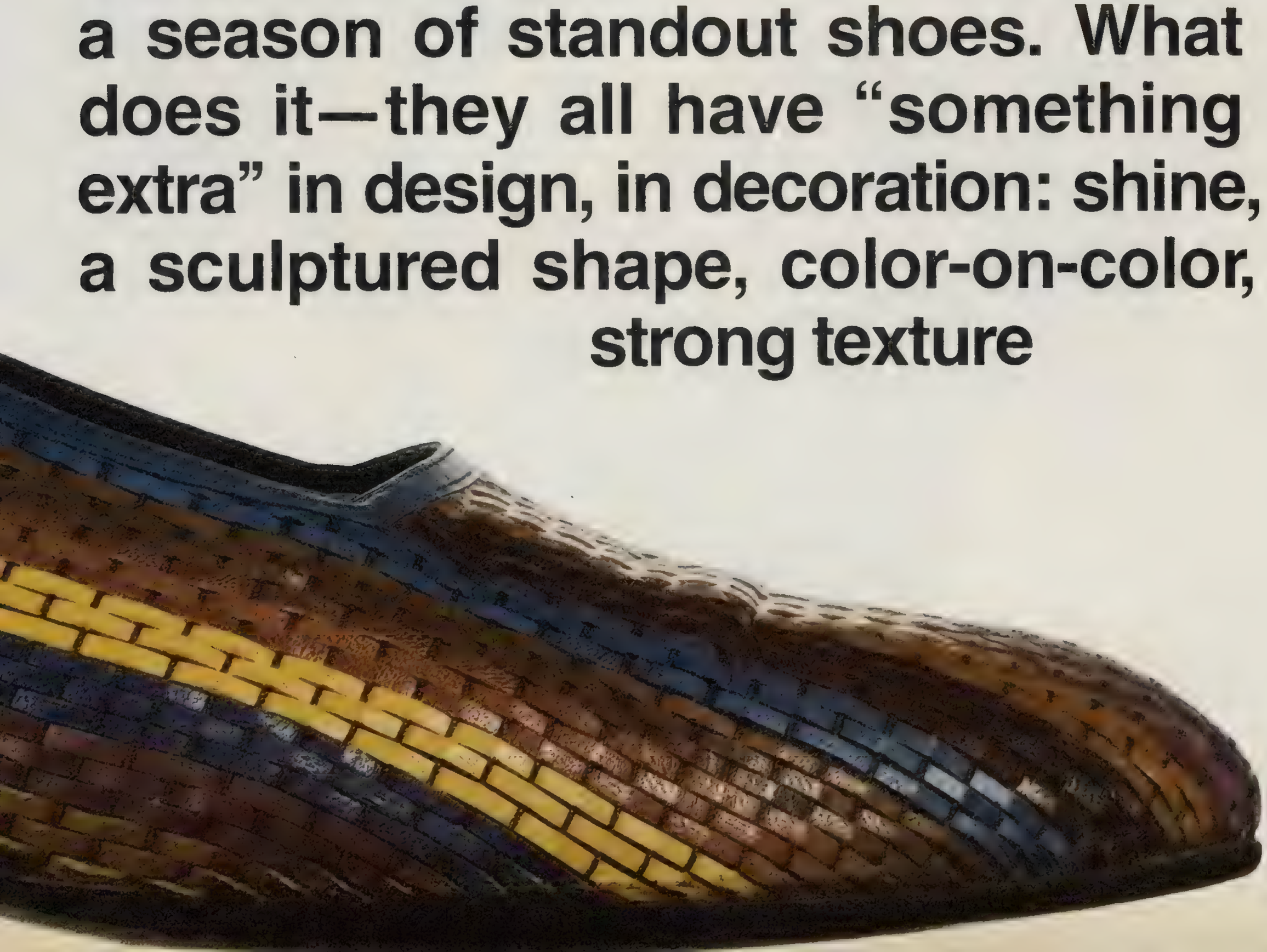
At night, more contrast, more color, more shine. Perfect send-up for any look: a pair of these appealing new shoes. Top: A slender platinum leather pump—perforated, decorated with a scroll—a small, delicate heel. Vittorio Ricci. About $185. Altman's; Hudson's; Via Lusso, Chicago; I. Magnin. . . . Bottom: A gold-trimmed, scalloped suède pump on a mini-wedge that's slim, shaped, un-clunky—really another variation on the new lower heel. By La Marca, NYC. About $185.

HIGH-IMPACT ACCESSORIES

Top: A round-the-clock shoe with the versatility of a tuxedo pump—black patent leather, one side cut-out, gracefully rounded. Joan Helpern. About $145. Macy's, Herald Square; Joseph Shoe Salon, Chicago; Dayton's; Ann Taylor, Beverly Hills; Joseph Magnin, San Francisco . . . Bottom: If you're buying one pair of shoes for day—this one would do it all! And, add a touch of color and texture to anything you wear. Andrea Pfister's multicolored woven leather pump on a tapered, stacked, un-chunky heel. About $260. Lord & Taylor; Balliet's; Capriccio, Scottsdale; Lina Lee, Beverly Hills; I. Magnin.

Penn

No question. It's a season of standout shoes. What does it—they all have "something extra" in design, in decoration: shine, a sculptured shape, color-on-color, strong texture



To "turn" any look: one of the unique new jackets. The best shape: a blouson. For its terrific look, its softness, the nonstop way it moves

When we say "jacket," we don't mean a navy blazer. What we do mean: something that works the way any ornamental accessory works; something as unusual, as attractive as Stephen Burrows' suede blouson—zippered, "pinked" at the collar, the sleeves, the seams. To wear bloused at the waist, pulled down to the hips, any point in between. About $950. For Pat Tennant. Henri Bendel; Chuck Jones & Jack Parker, Palm Beach and Bal Harbour; Loretta Blum, Dallas; Papillon, Hobbs NM; Giorgio, Beverly Hills. Details, last pages. . . . Beauty Note: Makeup you'd wear nonstop because it looks so natural, works so well: Bonne Bell's Colorado Colors—Clear Beige with Mulberry Glow Creme Blush on the cheeks, Heather Mist Lipstick.

Penn

The winning heel:
a mini-wedge—slender, shaped. And in
a season of legs: panty stockings with
color, pattern, texture, shine

HIGH-IMPACT ACCESSORIES

Top: For any climate, platinum at night. La Marca's sliver-of-a-shoe (about $150) with shiny bright-rust Lycra panty stockings from Hot Sox (about $7). Shoes at Saks Fifth Avenue, NYC. . . . Bottom: Sum-up of the news, of how decorative shoes can be. Red grosgrain! . . . the wedge and heel wrapped in black patent leather. By Pancaldi. About $126. Delman at Bergdorf Goodman; Knit Wit, Philadelphia; Capriccio, Scottsdale AZ. More ornamentation, flocked black panty stockings. Le Bourget. About $15. Stores, last pages.

Penn

Everywhere, new versions of totes and duffels. Clockwise, starting above: The calfskin tote with a shopping-bag shape, a luxurious finish. Mark Cross. $300. All Mark Cross stores. . . . The easiest bag has drawstrings, the look of a duffel. By Roberta di Camerino in box calf. $330. Roberta di Camerino, NYC, Palm Beach, Houston. . . . Another option: the new wider, horizontal shape. Coach Leatherware. $135. Also from Coach: the bucket-shaped duffel. $91. Both, glove tanned cowhide. Altman's; L.S.Ayres. . . . By Bagheera, the softest napa leather drawstring. $185. Bloomingdale's. . . . The horizontal tote again, from Hunting World in Letherlux. $210. Hunting World, NYC. Prices approximate.

HIGH-IMPACT ACCESSORIES

THE MAKING OF A LOOK...

Attractive, easygoing, pulled together ... with unmistakable style... key pieces for

day

Pieces to count on for day: to assemble into total looks . . . or to separate and wear again and again—in other seasons, other climates, changing other looks. Modern, likable clothes that give you just enough of a difference. This year, the most difference, the biggest news, the backbone of the looks on the next six pages: in pants. Pants . . . now with a greater variety in design—cuffed, ribbed, straight-falling, pleated, gathered. What comes through: a definite softness—in cut, in fabric and in jackets as well as pants. You see it, left, in Zoran's grey wool gabardine pull-on pants, about $220, with his clean, white wool gabardine jacket, about $250, and silk crêpe de Chine sleeveless T-shirt, about $140—the kind of pieces you would never put away, day or night, season after season. Saks Fifth Avenue, NYC; Linda Dresner, Troy MI; Ultimo, Chicago; Wilkes Bashford, San Francisco; Maxfield Bleu, Los Angeles. . . . and, from Yves Saint Laurent, right, more pieces to rely on: his wonderful navy wool jersey tunic—one of his favorite pieces (about $440) over his classic grey cotton trousers, about $255. Together: the easiest replacement for a suit for day. Saint Laurent Rive Gauche. Bergdorf Goodman; Saint Laurent Rive Gauche, Washington and Chevy Chase; Younker-Kilpatrick's; Neiman-Marcus; I. Magnin, Chicago and California. Hair, John Killebrew for Garren at The Plaza; makeup, Angelica Novaes for Xavier. For details, see next to last pages of this issue.

Arthur Elgort

Arthur Elgort

THE KEY PIECES FOR DAY

Softer pants, longer jackets: total looks that do more . . . that offer an effortless approach to a polished image for day; a variety of images, day or night. From Valentino, left, navy striped wool trousers, about $570, and a longer, slightly oversized wool cardigan jacket, about $835—a wonderful look anytime, anywhere. With his white halter, perfect dinner dressing . . . or with another top—perfect day dressing. Jacket and pants, late April, Valentino Boutique NYC; John Wanamaker; Valentino Boutique, Washington DC; Hattie; Sakowitz; Frederick & Nelson. . . . Right, from Henaghan 2: more seasonless, very adaptable pieces—grey raw-silk trousers, about $49, and "matching" grey silk poplin jacket, about $62, with a collarless pinstriped silk blouse, about $50. Late March, Saks Fifth Avenue; Ladies' Quarters, New Orleans; Carol & Mary, Honolulu. Hair, John Killebrew for Garren at The Plaza; makeup, Wendy Whitelaw, Angelica Novaes for Xavier. Details, last pages.

Arthur Elgort

THE KEY PIECES FOR DAY

Pants: the range, the versatility—and the dash—continue . . . with one of the most attractive jumpsuits, left, from Laura Biagiotti—cozy, sweatery, asymmetrically buttoned, and ribbed at the ankle to hold a narrower line. Of cashmere, $775. With it, another terrific piece—her longish, fuller jacket, of silk, about $535. Together—pieces that have the presence of a suit . . . with an easier, racier attitude. Jimmy's, Brooklyn; Bonwit Teller, Chicago; Hattie; Lina Lee, Beverly Hills; Chez Catherine, Canada. . . . Right: From Emanuel Ungaro, from a collection of the most charming looks-in-pieces—pants dressing that goes easily from an office to dinner to . . . His ruffle-necked silk crêpe de Chine blouse, about $525; wool trousers, about $495; and piped wool jacket, about $895. All, in a mix of pinstripes and patterns that work wonderfully together or apart . . . that work with style. Emanuel Ungaro Boutiques, New York, Palm Beach, Bal Harbour and Houston. Also at Loretta Blum, Dallas; Creed's, Ontario, Canada. Hair, Garren at The Plaza, John Killebrew for Garren at The Plaza; makeup, Wendy Whitelaw, Angelica Novaes for Xavier. Details, next to last pages.

1

2

More of the most attractive new pieces for day . . . delivering what you expect and demand of modern dressing: total looks that stand out, that stand on their own, then separate and move—with style—into other looks, other seasons . . . 1. Basile's wool gabardine pants suit—with a khaki jacket that's straight and double-breasted from the front; gathered and bloused like a "windbreaker" in back . . . over a white linen blouse, with camel wool gabardine pants. Jacket, about $675; blouse, about $350; pants, about $300. Saks Fifth Avenue; Hattie; Ultimo, Chicago; Country Club Fashions, Los Angeles; Pino's, Seattle; Holt Renfrew of Canada. . . . 2. Very basic, very beautiful pieces from Dana Côte d'Azur—a navy wool gabardine jacket, about $440, and trousers, about $173, with a soft-tie white silk crêpe de Chine blouse, about $99. At Dana Côte d'Azur, New York; Chicago; Bal Harbour; Palm Beach; Miami. . . . 3. The raincoat—the coat of the moment and the "star" piece in a total look. From Guy Laroche, in tan cotton, about $265, over his khaki pinstriped skirt and jacket of alpaca wool, about $530, with a khaki linen knit "vest," about $95. Available at all Guy Laroche Boutiques. . . . 4. The blouson as a suit jacket! In dusty rose silk tussah, about $560, here over an ivory wool/silk gabardine panel skirt, about $470, and taupe textured silk chenille blouse, about $530. By Mary McFadden. Late March at Martha, Palm Beach & Bal Harbour. To order at Saks Fifth Avenue; Balliet's. . . . 5. The short version of the raincoat, in navy ciré, about $220, with navy wool gabardine trousers, about $140, and white cotton "skivvy," about $72. From Betty Hanson. Late March at Altman's; John Wanamaker; Byck's, Louisville KY; Isaacson's, Atlanta; Jacobson's; The Broadway, Southern California. . . . 6. Another—newer—take on a pants suit—a jacket to belt or not, about $210, and culottes, about $110. In khaki polyester/cotton. Ernst Strauss by Paul Schnell. Bonwit Teller, Boston and Chicago; Montaldo's; Lillie Rubin-South & West; Jacobson's; Balliet's. Hair, Didier Malige of Jean-Louis David, John Killebrew for Garren at The Plaza; makeup, Wendy Whitelaw; Angelica Novaes for Xavier. Details, additional stores, see next to last pages of this issue.

The new blouson tops: they act as jackets, coats, tunics—indoors and out . . . and they bring a whole new sense of proportion to dressing—with a slightly larger scale, fuller cut, and very appealing softness. You can see the difference in Courrèges' very attractive drawstring blouson, left—versatile enough to be the one-and-only outer piece in a more casual way of dressing. In white lightly quilted cotton, about $250. At Courrèges Boutiques, New York; Beverly Hills; Scottsdale; Dallas; Bal Harbour; Chicago. Watch, Concord at Tiffany. . . . And in Mario Valentino's charming pullover of thin, luxurious suède, right—to belt, to let fall loose, to wear nonstop over anything. About $700. Saks Fifth Avenue, NYC; Hattie; Ultimo, Chicago; Lina Lee, Beverly Hills. Hair, Didier Malige of Jean Louis David; makeup, Wendy Whitelaw. Details, last pages.

Arthur Elgort

THE MAKING OF A LOOK... It starts with the look of really healthy skin—easier now with any of the new bases

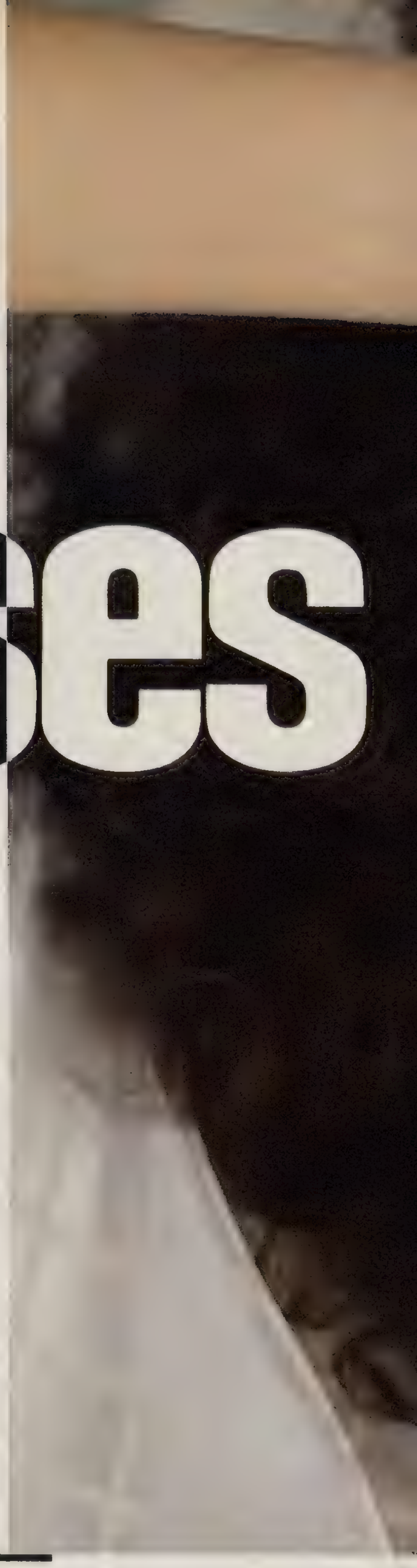
Touch your skin. How it feels is how it looks, for skin is no different from other natural materials. Its texture reveals many clues about its appearance: texture is responsible for skin's clarity of color, for example; and it is skin texture that the cosmetics industry is determined to improve, most recently with base. As treatments become more like makeup, and makeup gets chocked full of skin-caring ingredients, base becomes a natural bridge between the two—increasingly able to affect skin's texture for the better.

Before skin care moved a gigantic step forward in 1931 with the introduction of moisturizer, the first product able to trap moisture in the skin (key element for softness/resilience), "treatment" products like "vanishing creams" and "milks" did nothing to improve the look or feel of skin. On the contrary, formulas were detrimental; "like lard," as one chemist describes them today.

Then, it was the job of the makeup foundation to provide what passed for texture, unfortunately too often a mask-like coating of color used to cover up skin's inadequacies. "Cover up" was the operative phrase for years.

Only the celebrated skin doctor Erno Laszlo offered an alternative, a colored powder suspended in translucent liquid, with directions clearly defined in its name: Shake-It. It was, and still is, an important step in the total Laszlo *treatment* regime for normal and oily skins; it was in no way meant to *cover* the Laszlo testimony—a good skin—but merely to add a refined texture. (He was ahead of his time in more ways than one. Even back in the mid-'thirties when the first Laszlo Institute opened here, there was a Heavy Normalizer Shake-It version, meant to continue the refining treatment overnight; it is still part of the regime today.)

Perhaps because of a foundation's original purpose—to cover up—even today's highly sophisticated, refined versions are often misunderstood and misused. A common mistake, for instance, is to try to change skin color with base—in particular, to add a tan where none exists—often with disastrous results. The fact is a base should—must—be used to produce a look, a feel of smoothness, a textured "finish." The better base color matches natural color, the better that *(Continued on page 367)*



Begin at the beginning with a new base makeup formulated to achieve instant smoothness . . . to enhance skin rather than hide it . . . to "lift" natural color rather than change it. The best news: a minimal amount provides the best result. Here, right, Teint Dior, an advanced new step in makeup base, in Medium Beige, (matched closely to skin tone). At night the rose-toned equivalent, Medium Rose, "warmed-up" color to help skin look its best in another kind of light. (The nail color here, Christian Dior's Glowing Embers.). The entire Teint Dior palette, swatched right: Sheer Beige/Sheer Rose; Light Beige/Light Rose; Medium Beige/Medium Rose; Deep Beige/Deep Rose. Hair, these six pages, John Sahag; makeup, Alberto Fava; nails, Connie Lee. Tiffany mirror; robe, Holly Lueders for Shu-Ba.

Denis Piel

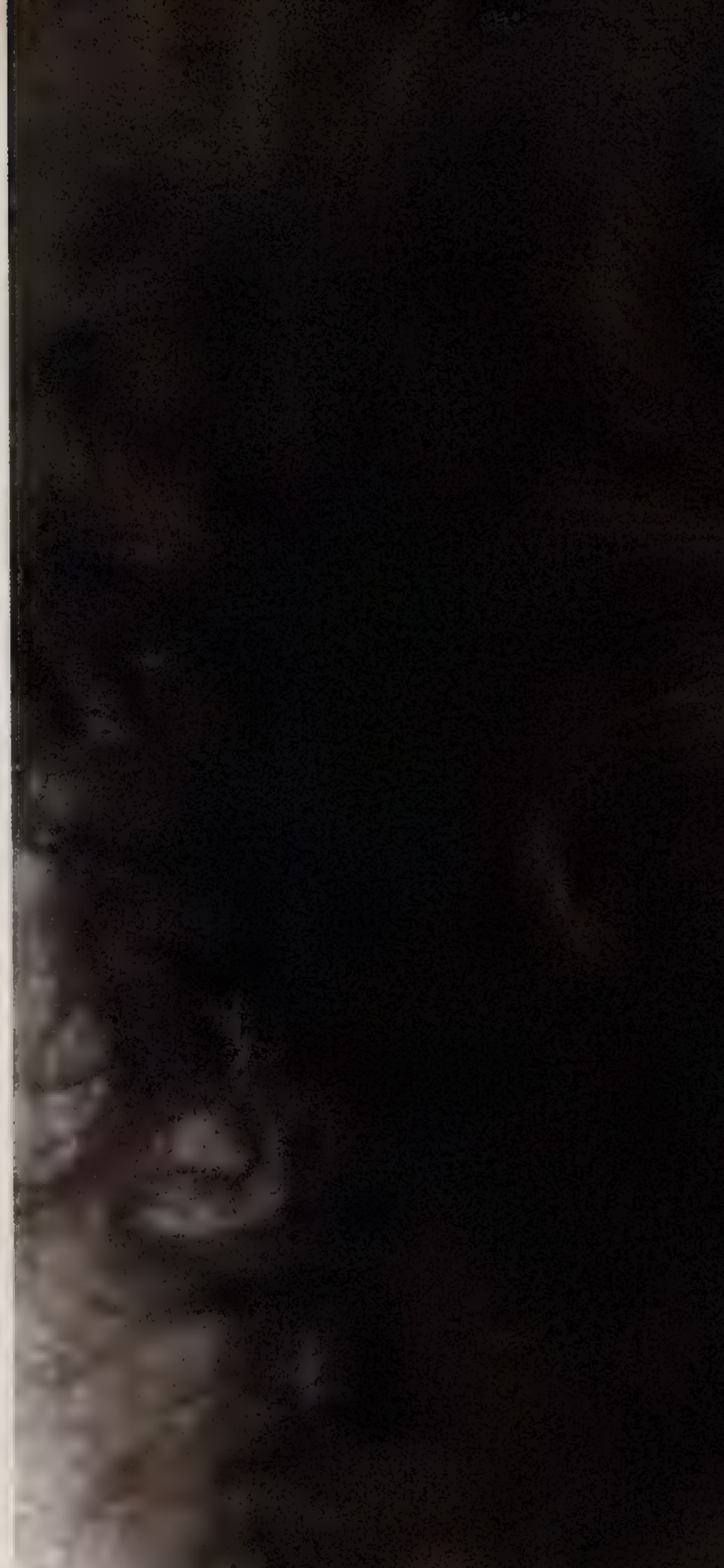
THE MAKING OF A LOOK...

Today, if you just look, you can have it all: Treatment products that seem hand-picked for your skin's best health. . . . Sheerness in bases that still give you coverage and finish. . . . And, to go over your best face ever, a newly found polish with the new kind of coloring you see here. Colors lifted into a new lighter register. Colors called tangerine, banana, lilac, orchid. Colors *not* called "pale," "bare," or "bland." Subtlety can be as persuasive as strength. . .

Which is one reason so many cosmetics companies have softened face colors this spring. Their contrast to recent years' deeper, denser shades is appealing. So is the fact that lighter colors "read young." Also, these are colors that fit very well into your working image. Your first response probably will be to wear them for day. But they're spirited enough to be equally alluring at night. They can be worn with neutrals as easily as with brights (you get the idea here, with Valentino's khaki safari jacket and high-voltage muffler). They can be worn with practically everything, including pales, including black. There is an ease and comfortableness to them that's likely to make you an every-waking-hour believer.

As to who can wear these colors, there's more good news. The answer is just about everyone. Any possible prejudice you might have about paler shades being best on blonds is blown away by one look at the brunette at right. The fact is these new "lights" can be worn on practically any skin tone. You can choose the shades that best enhance your coloring in a range of real-color "pales." Almay's Shades of the South Seas, for example, play Pales against the richer Exotics in a mix-and-match of subtle and stronger. Frances Denney's South Sea Fantasy Collection is also onto the soft-plus-oomph idea. One of the all-out prettiest representatives of this trend is Elizabeth Arden's Rainbows, a new color collection for eyes, cheeks, lips, nails and the one with which the face here was colored by Alberto Fava.

Estée Lauder's Great American Desert Colors, too, add life and luster without going overboard. "Colors this spring gleam like healthy skin," says Mrs. Lauder. "What counts is the all-over wash of color—natural, believable shades that let you relax into your makeup."



Just when you would welcome a change... this spring's newly fresh-ened and softened makeup colors for day

A tip that will help you get the most out of any makeup (from makeup artist Paul Gobel) is to use a touch of mascara and put a little color on your lips before you start making up; this will help you to balance color and quantity, as well as to add an encouraging glow to an early A.M. face. And when you start your makeup, what a selection you have to choose from! At right, from Elizabeth Arden's Rainbows, Romantic Rainbows on eyes, Mauve Dreams on cheeks, lips. Swatched, left to right: Diane Von Furstenberg's Shooting Star lipstick, Tempting Turquoise/Chlorine Blue eyeshadows . . . Merle Norman's Tangerine Mint Moist Lip Color, Caramel/Buttermint eyeshadows . . . Almay's Island Pink lipstick, Banana Creme/Jungle Palm/Wild Orchid eyeshadows. Mirror by Angela Cummings of Tiffany. Fashion details, see last pages.

Denis Piel

THE MAKING OF A LOOK...

Your eyes and lips are natural stand-outs—made much, much more so with makeup. Today, with makeup that doesn't shout "eye shadow" or "lipstick" (who needs that?) but instead delivers, with effortless style, your own eye color in sharper focus, the alluring curve of your mouth. Today, makeup is so neatly engineered that the special effects happen almost effortlessly; you only need apply.

News in the special-effects-for-eyes department: the first dual-ended luminescent "cream-on" shadows, one end color, the other a perfect contrasting highlight—which answers the "what to wear with what" question in one slim stick. Ask for Ultima II's Shimmertones . . . and while you're at it, check out their new Shimmertints. This is a "wardrobe" of three shadows with built-in shimmer, matched and sold with a complementary kohl base that comes in black, Burgundy, or grey. Choose your favorite and then play: each "quartet" can create—with practice—a multitude of looks from soft and sultry for day to pure dazzle at night. The neat trick is that you've got everything you need in one package; the special formulation means that all three colors in the set can be worn with or without the accompanying kohl to achieve the most spectacular looks. How spectacular is up to you.

Charles of the Ritz takes the mystery out of eye makeup, too, now packaging together exactly the right combinations of colors which blend easily with one another, making a special kind of softness to "frame" light-colored eyes, whether blue, grey, or hazel-brown. Colors like primrose yellow, celery, forest green, for instance, preselected for you to create the best kind of effect.

For extra *(Continued on page 366)*

At night, you'll want to "up" the intensity...with a whole new range of ways to get the most dazzling special effects

A new twelve-strong lipstick collection from Revlon is the first to carry their Eterna 27 label, an eighteen-year tradition in excellent skin care. Which means not only do these Eterna 27 lipsticks color beautifully, they also deliver a special treatment to this vulnerable area, and epitomize today's beauty-with-built-in-health idea. Right: Eterna's Truly Melon lipstick. On eyes: moisture-rich Eterna 27 All-Day Eye Care-Concealer & Moisturizer In One under Wine With Everything and Shadowed Plum shadows—all by Revlon. Swatched, left to right: Lancôme's Botticelli Blush LipColour, Lavandou and Pecan EyeColours . . . Germaine Monteil's Magnolia Peach lipstick, Pistachio/Moss/Limelight eyeshadows . . . Charles of the Ritz's SnowBlossom Rose lipstick Daylights Trio eyeshadow . . . Charlie's Sheerfrost Peachbloom lipstick, Goldfrost Beige Pearlfrost Orchid eyeshadows. Cartier ring.

Denis Piel

THE MAKING OF A LOOK...

Most women today live three separate lives, with three views of themselves to fit them. One is to look good out-of-doors without looking made up. Two is to look good at work, but nothing extreme. Three is to look really terrific at night, and to enjoy that contrast. Now, one man has psyched us out and built a three-part makeup collection that covers all the bases—Day, Night, and Active—simply, attractively. He's designer Ralph Lauren, who doesn't believe in excess anything: the blazer he does in crêpe de Chine for day, he does in sequins for night. And that's his makeup in a nutshell.

He calls it "the timeless face," and he gives the modern woman the modern means of looking good nonstop, starting as soon as she gets out of bed . . . .

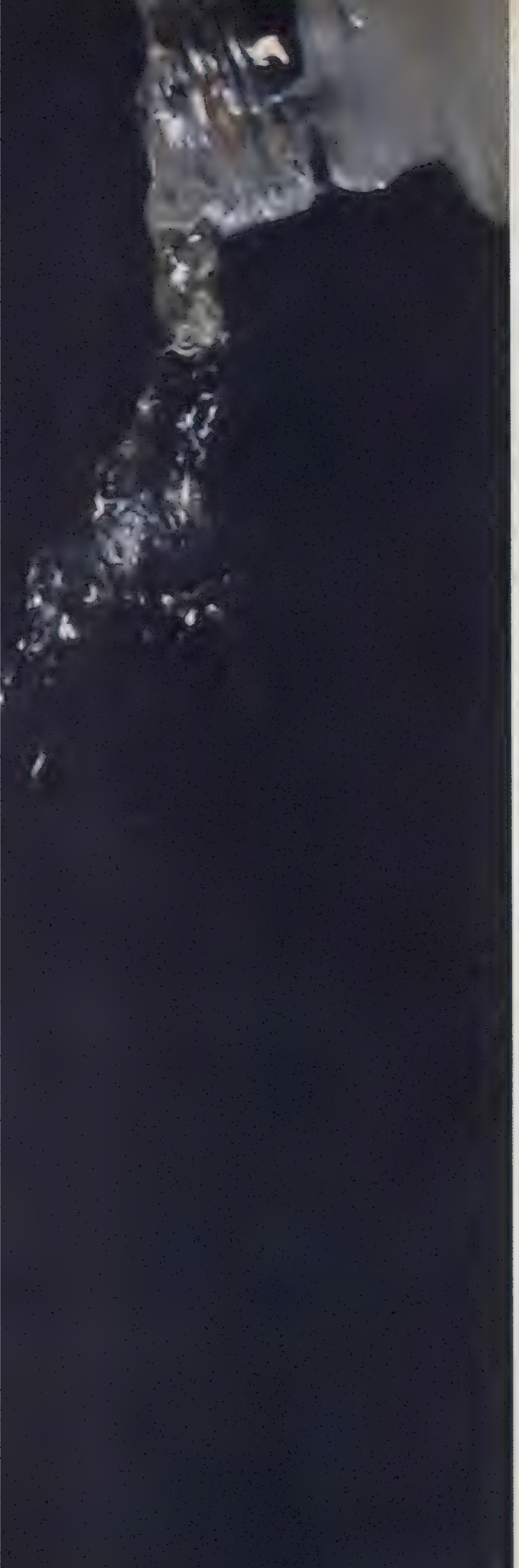
ACTIVE: "If you're jogging, you don't want to look made-up, but you do want a little color on your face. And you do want to be protected, whether from sun or wind or snow." The "Active" part of Lauren's collection is geared for exercise and out-of-doors with products like Face Shield, Anti-Freeze for lips, Cheek swipes. Products that give you a lot of protection. (*Below:* a little color. Tinted Face Shield, Burl Anti-Freeze.)

DAY: "I never like to see makeup during the day," says Lauren. "I just want to see beautiful coloring, good bones." So his day makeups are light-handed, bone-enhancing—in classic, wearable colors you reach for the way you do a good blazer . . . in sleek mock-leather and chrome compacts to toss into your handbag to keep up your pace. (*Above:* Chutney Lipshine, Mushroom Eyeshadow, Fawn Cheekbones.)

New beauty system that lives your life: day/night/active

NIGHT: "In the evening, you should look polished, very sparkly." Which is why almost all of Lauren's night makeups contain a little glitter. "The day makeup is easy and sheer and you don't need a lot; but at night, when you have the time to do a really beautiful, finished makeup, you now have the products. They're richer, more dramatic—and I think women will like the practicality of coming home and just reaching for the 'night' bag." (Here, Poppy Lipcolor/Shaper, Amethyst Eyeshadow.)

"Night" completes what amounts to a basic beauty wardrobe. "The concept's timelessness is what concerns me," says Lauren. "These are products that will always look good."



This spring there is some fresh thinking and brand-new validity (and patents!) behind a familiar word—nourishing—back in business, thanks to some definite breakthroughs from the leading cosmetics labs where skin-care research continues to be a major concern. This means your skin now has its best chance to reflect, first, top physical condition and, second, to allow the new colors and special effects to give top performance.

There's important news from a number of leading companies. . . . At Estée Lauder, for instance, they're well aware that keeping skin scrupulously clean and moisturized isn't enough anymore, not if you want to beat the contemporary irritants of pollution, stress, on-again/off-again dieting—all of which can take a toll from your skin. Lauder's latest research furthers the work represented by last fall's introduction of their unprecedented Age-Controlling Creme. It is now a part of their new Swiss Age-Controlling Program, in which you can choose from products *and* procedures offering a variety of options for different skin types, life styles, and climatic conditions.

In the new Lauder program, the cleansers are extremely gentle, yet thoroughly efficient, leaving no residue on the skin. This multi-benefit cleansing is followed by a refining step that you use or not, depending on season and over-all skin condition. Then come *protecting* and *nourishing* steps, in that order.

The "protection" step is delivered in its most fluid form to date, so liquid and light it can be applied only with cotton (see *left*) either Full Strength Protection Tonic for oily skin or Gentle Protection Tonic for dry. Estée Lauder vice president of research and development Joseph Gubernick describes these tonics as "invisible space suits, packed with sunscreens, anti-irritants, and other important ingredients, which act together to give a superior kind of environmental protection, helping skin hold its own against daily 'wear and tear.' " Once that protection is in force—fighting skin damage from chafing icy blasts just as much as from aging ultraviolet rays—a new Non Oily Skin Supplement (for oily skin) or Age-Controlling Creme (for normal to dry skin)—both of which contain a patented natural protein complex—adds a special kind of nourishment. Mr. Gubernick says, "The more deficient the skin to begin with, the more visible results will be."

As skin ages, its oil production usually slows down, its collagen weakens—resulting in dryness and loss of elasticity. One way of trying to counteract this is with products that restore naturally depleted proteins and emollients, such as "vitamin F", linolelic acid, which happens to be the key ingredient in Lancôme's new Nutribel Nourishing Hydrating Emulsion, stabilized by attaching the volatile "vitamin F" molecule chemically to a more stable saturated fat (in this case, jojoba oil). The patent for this is now pending.

A new kind of skin caring—to get the best results

When you see the words "patent" or "patent pending" on a beauty formulation, it means you're the beneficiary of years of research costing millions of dollars. That's what it takes to introduce unique, result-producing products such as Estée Lauder's Age-Controlling Creme. . . Lancôme's nourisher emulsified with "vitamin F" . . . and Germaine Monteil's Super Moist Line-Stop Creme Concentrate, which minimizes fine lines and helps to prevent new ones. All brand-new skin-care advances with patented or patent-pending formulas.

Jo Francki

THE MAKING OF A LOOK...

For evening: a new way to dress in pieces. All of them with an ornamental quality, versatile, totally reliable.

On these ten pages, the pieces that give you what you want most at

night

The first—and one of the most important pieces—an outstanding jacket—a jacket that "makes" any look. . . . Right: Jean Muir's punched gold sheepskin leather cardigan jacket, buttonless, glove-soft. Over her soft black rayon jersey pyjama—a tank top and matching wide-leg pants. Jacket, about $1495; tank, about $510; pants, about $605. At Henri Bendel; Amen Wardy, Newport Beach CA. Jacket and pants (top, to order) at Linda Dresner, Troy MI. For details, see next to last pages. Hair, all ten pages, John Sahag; makeup, George Newell. . . . Note: The background figure on these pages is the traditional "kuroko" character, the invisible stagehand in Kabuki theater. Here, played by Saeko Ichinoe, sponsored by the Asia Society's Performing Arts department.

Denis Piel

The overall mood of pieces dressing, softer, untailored, untough . . . and prettier. Two of the best looks, the best examples—left, Sonia Rykiel's version of a jogging suit: a black-and-beige striped velours top and narrowed black "warm-up" pants in cotton jersey—a wonderfully easy way to look at home . . . polished enough for easy traveling, too (and, the top really goes—anywhere, with almost anything). Top about $75; pants about $65. Bloomingdale's; Added Touch, Pittsburgh; Saks-Jandel; Bullocks Wilshire, Los Angeles; Liberty House of Hawaii. . . . Right, a jacket that's special enough to move, day or night, over anything—one that has more softness, wonderful color and design . . . Jean Muir's longer, slightly shaped jacket in magenta suède, detailed with punchwork. Here over narrow navy pants and a white blouse. Jacket, about $1375; blouse, about $650; pants, about $525. Henri Bendel; Jane Simon, Birmingham AL. Jacket and pants at Charles Gallay, Beverly Hills. Jacket at Neiman-Marcus. Details, on the next to last pages.

WHAT YOU WANT MOST AT NIGHT

Wonderful at night—the new, very relaxed look and attitude of an evening pyjama. One of the prettiest anywhere, left, from Geoffrey Beene: his black ribbed silk butterfly-print short jacket—a jacket that's as soft and easy as a blouse—with matching pyjama pants, also softer, more relaxed, with the new, wider leg. About $2990. Saks Fifth Avenue, NYC; Jacobson's; Neusteters. . . . Opposite, top: A sensational new evening jacket, as ornamental as any accessory—Claude Montana's short, shaped cotton "matador" jacket, cuffed in black satin, piped in gold, with brocade epaulets. Worn here with a perfect silky strapless bustier and black suède pants laced in gold leather—an extraordinary combination of texture and design. Jacket, about $865; bustier, about $195; pants, about $750. Late March at Bergdorf Goodman; Alan Bilzerian, Boston and Worcester MA; The Twenty-Four Collection, Miami (jacket and bustier only); I. Magnin; Bonwit Teller, Beverly Hills. . . . Opposite, below, a two-piece silk evening pyjama that's very easy, very effective—Givenchy's multicolor Roman-striped crêpon top that ties at the hip, matching pull-on pants and sash. Givenchy Nouvelle Boutique. About $1190. Saks Fifth Avenue, NYC; Sara Fredericks, Palm Beach; Sakowitz. Details, last pages.

Denis Piel

Denis Piel

Another direction at night—the short evening dress. And, along with the obvious legginess, a different kind of softness . . . dresses that are barer and prettier, small and narrow-falling in soft, very-thin fabrics. Left, from Saint Laurent Rive Gauche, the dinner dress in two pieces: a black silk jersey halter—the perfect top with anything—wrapped over an above-the-knee crêpe panel skirt with deep, leg-baring slits. Blouse, about $245. Skirt, about $330. Saint Laurent Rive Gauche Boutique, NYC; Eleganza, Millburn NJ; Saint Laurent Rive Gauche, Atlanta and Palm Beach; Sakowitz; I. Magnin. . . . Right: More leg (and the proportion that calls for lower heels like these)—Karl Lagerfeld's black off-the-shoulder chemise in silk crêpe de Chine, embroidered with sequined lightning bolts. Soft, uncomplicated, it's the kind of dress you'd keep wearing and wearing . . . and wearing. Karl Lagerfeld for Chloé, about $1975. Saks Fifth Avenue; Harzfelds; Sakowitz. Details, last pages.

The irresistible pyjama . . . with one of the season's best small tops—Krizia's strapless, curved wrapover bodice in greige faille. Here with the softest silk crêpe de Chine harem pants, gathered at the ankle, printed in teal, celadon, and beige. Cotton/rayon top, about $525; pants, about $550. Bergdorf Goodman; Martha, Palm Beach and Bal Harbour; Neiman-Marcus; Lina Lee, Beverly Hills; Frederick & Nelson; Creed's, Ontario, Canada. Details, next to last pages. Beauty Note: Echoing, enhancing the colors of the print, make-up from Countess Isserlyn by Alexandra de Markoff in the same soft tones—Rainbow eye shadows and Morning Glory Pink on the mouth.

WHAT YOU WANT MOST AT NIGHT

Denis Piel

"ALIVE... WELL... FREE"

—Jimmy Carter

NOV. 4, 1979
JAN. 20, 1981

A very special recollection of Misha's early days in Russia by eminent critic and personal friend Gennady Smakov

EDITOR'S NOTE: *In 1974, Mikhail Baryshnikov burst upon the U.S., a young Russian dancer of such extraordinary talent, stage magnetism, and enormous charm that dance in America hasn't been the same since. But the phenomenon called "Misha" doesn't begin—or end—here: In "Baryshnikov: From Russia to the West" (published this month by Farrar, Straus & Giroux, Inc.) distinguished critic Gennady Smakov completes the story—Baryshnikov's early student days, his escape to the West . . . stardom, and his newest role, artistic director of American Ballet Theatre. Here, in an excerpt, Smakov—who was then a young critic and professor in Russia—tells of his first glimpse of "Misha," in 1965 in a Kirov ballet class. He writes of a friendship and professional regard begun fifteen years ago in Leningrad that's lasted to today in New York.*

I heard his name for the first time in Leningrad in 1965 from my friend Igor Tchernichov, who was then a leading dancer at the Kirov: "Alexander Ivanovich [Pushkin] has a fantastic new pupil from Riga—Misha Baryshnikov," Igor said.

"A new replacement for Nureyev?" I inquired.

"No, he is more in Soloviev's mold, and seems to be even better—his ability is just unheard-of. Unfortunately, he's rather short and looks like a big baby . . ."

After several other friends at the Kirov confirmed Igor's opinion of Misha's dancing, I asked to be taken to the Vaganova School to watch this young phenomenon. That day Pushkin was teaching in the big rehearsal hall *(Continued)*

Photographs and text from BARYSHNIKOV: FROM RUSSIA TO THE WEST by Gennady Smakov, to be published by Farrar, Straus & Giroux Inc. Text, copyright © 1981 by Gennady Smakov, used by permission of Farrar, Straus & Giroux, Inc.

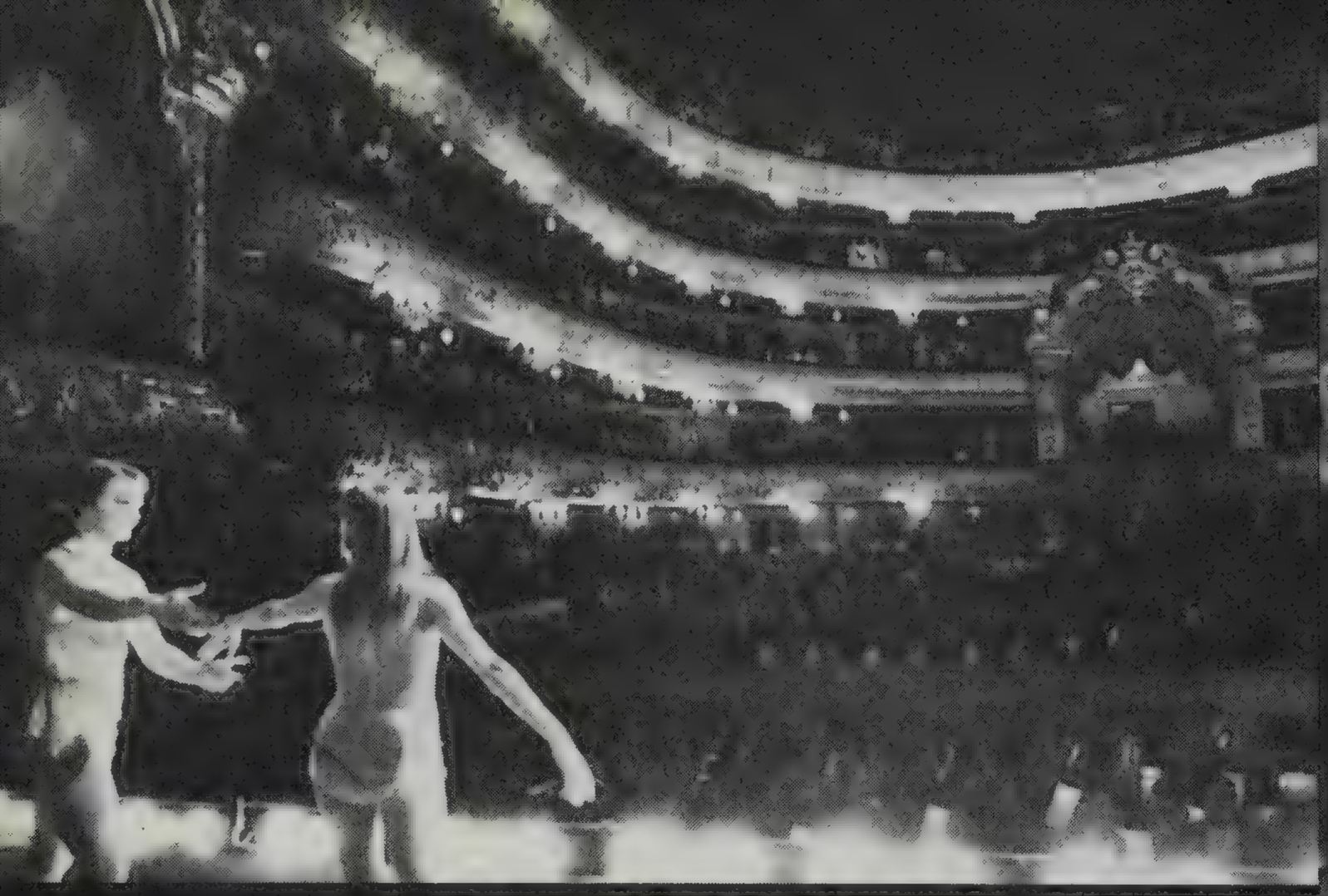
A RARE PHOTOGRAPH OF BARYSHNIKOV'S EARLY LIFE, RIGHT: WALKING ON THE NEVSKY PROSPEKT IN LENINGRAD WHERE HE VAULTED TO STARDOM IN THE KIROV BALLET. OPPOSITE PAGE, TOP: MISHA IN HIGH SPIRITS ON A TRAMPOLINE IN LONDON'S CRYSTAL PALACE NATIONAL SPORTS CENTER; BOTTOM, BABY MISHA IN HIS BIRTHPLACE, RIGA, LATVIA.

Natan Slezinger

Baryshnikov

THE BEGINNING OF A DANCE MIRACLE

Rosemary Winckley



PEOPLE ARE TALKING ABOUT...

with two huge mirrors, circled by a balcony. "Make a guess who Baryshnikov is," Igor whispered playfully. Pushkin's young subjects were at the barre, exercising; most of them were short and no one really made an impression. But as they began to execute jumps and turns in the middle of the hall, I immediately noticed a frail-looking fair boy with distant, luminous eyes and sharp features. Not only the rare coordination of his pirouettes and jumps singled him out, but something special in the way he shaped every step—he was both impishly radiant and absolutely serious.

Shortly thereafter, the ballerina Elena Tchernichova, who was then Igor's wife, brought seventeen-year-old Misha to my place for dinner. He was very shy, speaking far less than he listened. One particular detail struck me: from the way he spoke Russian, almost too properly, one would gather that he was a foreigner who had mastered the language. I assumed that his second native tongue was Latvian, but after we knew each other a little better, Misha set me straight. He explained that when he came to Leningrad he began to realize that command of language was considered the key to the quality of one's cultural baggage and suitability by the Russian intelligentsia. This young dancer's aspirations were quite out of the ordinary. My own experience with dancers prompted me to regard them as self-centered people, totally involved in their own demanding field. Misha was different. Our casual meetings at theater premières, at concerts, and at friends' homes developed into a bond based on mutual interest. Though he was a student and I was a twenty-six-year old critic and professor of European literature at the Leningrad Institute of Theater, Music, and Cinema, I distinctly recall that we spoke less about dancing than about literature, movies, and the other arts. I don't remember that he had close friends among his fellow dance students; he definitely yearned for companionship from the older generation to which I belonged.

MISHA, ABOVE, IN 1971, AT AGE TWENTY-THREE, TAKING A CURTAIN CALL WITH IRINA KOLPAKOVA, AFTER DANCING THE ROLE OF ADAM IN "CREATION OF THE WORLD"—THE ROLE THAT MARKED THE START OF HIS GLORY, HIS RECOGNITION AS AN ACTOR AS WELL AS A VIRTUOSO. RIGHT: MOVING INTO HIS FIRST APARTMENT IN LENINGRAD.

Fortune nurtured Baryshnikov from the time of his pre-graduate performance at the Kirov, when, at eighteen, he appeared in the threadbare pas de deux from *Le Corsaire.* For many years the Kirov had had an audience consisting mainly of foreigners, to whom the Kirov ballet was presented as one of Leningrad's sights. In addition

"His career began with the aura of a legend in the making"

to the tourists, there were the balletomanes, the groupies, the ballet freaks, who came, just as in Pushkin's *Eugene Onegin,* "to hiss Phaedra or Cleopatra off the stage." They were spoiled by the feast of classical dance that had gone on blissfully in the Kirov's gilded, blue-velvet hall for more than one hundred years, while outside its walls cataclysms shook Russia. Everyone recognized everyone else, as if all were members of some sort of dance sect that gathered three or four times a week for esoteric assemblages. These balletomanes would not forgive the dancers the smallest fault. They all but eagerly anticipated a faux pas so they could punish with icy silence whoever should offend the ancient temple of Russian Terpsichore. For Petersburgers, the Kirov has long been what La Scala is for Milan's opera lovers, who are well known for being more stirred up over a scandalous flaw than over perfectly sung embellishments.

The Kirov's productions of *The Sleeping Beauty, Giselle,* and *Swan Lake,* with their offensively ramshackle sets and costumes, were hardly likely to enthrall anyone. Therefore, people came to see the stars: Natalia Makarova's portrayal of Giselle, Yuri Soloviev's Blue Bird, Alla Osipenko's Lilac Fairy—and sometimes just to catch a single variation or the finale of a ballet. Only miracle workers were capable of bringing down this house.

On the evening of the Kirov's Vaganova School pre-graduate performance in the spring of 1966, the scene was unimaginable. After Baryshnikov's variation from *Le Corsaire,* in which he demonstrated his miraculous grand pirouette—ideally balanced *(Continued on page 365)*

Natan Slezinger

On these four pages, exclusive Vogue interviews with Britain's literary royalty, V.S. Pritchett (left) and Iris Murdoch, plus two sharp-sighted Pritchett essays, an excerpt from Murdoch's new novel, and photographs of both by Lord Snowdon

V.S. PRITCHETT

V.S. PRITCHETT, LEFT—CRITIC, STORYTELLER, READER OF LIVES—A HUMANIST-COMPANION SPEAKING WITH WIT, GENEROSITY, STYLE ON CRITICISM, ON THE SHORT STORY, AND ON HIS DAZZLING CONTEMPORARY, ELIZABETH BOWEN:

Sir Victor Pritchett, who has just turned eighty, is a vital force in British and world literature—a critic and an essayist, a novelist, short-story writer, traveler—author, in all, of thirty-three books and of numerous essays and reviews. He has as many tales and characters in his head as any man living; and transferring them to print is, for Pritchett, an honor and a joy.

"I have always thought," wrote Sir Victor in The New York Times, "that un-selfing oneself, speaking for others, justifying those who cannot speak, giving importance to the fact that they live, is especially the privilege of the storyteller and even the critic—who is also an artist." A sense of value, of human priorities, is what makes Pritchett so accessible to his readers, and keeps him from pedantry.

"His erudition is like old money," as one reviewer remarked. He is comfortably aristocratic, engagingly vain. His prose is graceful without being delicate; sensible, without being terse. Sir Victor describes himself as a "companion" to the authors whose work he writes about—and that is a key to both his manner and his moral standard: as, perhaps, the world's foremost critic, he can afford to be ungenerous; but, it appears, Pritchett would never write anything about an author that he would not say directly to that person's face.

A gentleman, in short, and a scholar—a combination that we can no longer take for granted, because it is magical, and very rare.

This fall Vogue visited V.S. Pritchett at his London house near Regent's Park—a house that is as reassuring as its owner. As Snowdon took his photographs, we talked to Pritchett about writing, about America, where he is currently teaching at Vanderbilt University. Here, then, is V.S. Pritchett, speaking (as always) his mind.

On America

"I have one very great reason for liking Americans, and that is that when I was a young man not actually having published I was always turned down in England straight away with the formidable English 'No. Wait another ten years and then we'll see.' In America they said, 'Here's someone with a bit of something—let's give him a chance.'

"In America there is a strong and different moral sense from here [England]. I've met people and asked them what they do for a living and they answer, 'I'm a gambler.' What do you mean by a gambler? 'Well, we work on Fridays.' Why do you work on Fridays? 'That's when the miners round here get their pay packets and we descend on the town and get their pay packets off them.' Now, hopeless for me to say, 'Don't you think that's really rather antisocial?' They would look very shocked *(Continued on page 366)*

THE WRITER'S TALE

BY V.S. PRITCHETT

The writing of short stories has been a fate with me since I was very young, when I could not stop listening to my mother's tales, and telling my own. I have written five novels, but the short story is the only form of writing that elates me, perhaps because it is difficult.

It has not in the least dismayed me to hear people say in the last forty years that "no one reads short stories," or "what we want to know is what happened afterwards." Despite the decline in the number of periodicals on which the story to some extent depends for a living, we story writers can rely on a body of addicted readers, partly because they can turn our phrases over and over again on their tongues, partly because ours is a *memorable* art. Whereas one forgets large tracts of even the greatest novels, the short story sticks in our minds for years, very much in the same way a painting remains vividly in the mind and becomes richer the more one looks at it. It does not surprise me when I hear publishers and booksellers say now that "no one wants long works of fiction," and that public taste is turning to shorter works. We do not want the lump of rock; we want the diamond. Because it crystallises, the short story seems to be the natural form of *(Continued)*

(Continued) fiction, most natural to the way most of us live now. People used to speak of the pleasure of "losing" themselves in the novel; present-day readers, in our threatened century, turn to the story in order to have the uncommon experience of "finding themselves" in a specific and not diffused experience.

We are not as solidly at ease as we were in the heyday of the novel. We are alert to our dissatisfactions. We live in a nervous, restless age, ourselves fragmented as we glance at one another. There is no longer a prolonged steady gaze. We are forced to see our own and other people's lives in side glances; we ask for the essence, not the paragraph. Living, as we do, in mass society in which we are asked to be anonymous, we look for the moment in which our privacy breaks through and reveals its significance in our comedies or disasters. In that moment people become publicly memorable for their own private sake. The moment may be gentle, violent, ridiculous or passionate—one remembers Kipling's terrifying "Mary Postgate," or the dumb response of the captured soldiers in Frank O'Connor's "Guests of the Nation," or the feet of the Borstal boy awakening his mind in Alan Sillitoe's "The Loneliness of the Long-Distance Runner."

It is clear that the craft of the short-story writer is very different from the ruminating craft of the novelist. Neither Kipling nor Chekhov, both of them masters, could write novels; and, to my mind, D. H. Lawrence's novels are inferior to his stories. The story has to construct a form that drives home what is to be said. It has to be succinct and piercing. It has to leave out in order to put something sharper and more telling in. Novelists can cover up faults of design; the short story cannot. The writer has to contrive a mode that calls for a mingling of the skills of the rapid reporter with a quick eye and an ear for speech, the instincts of the poet or ballad maker—for the echoes and shadows of the outside world must be evoked in the tale. He has to cultivate the moralist's gift for aphorism and wit. I fear the word "poet" may give the casual reader the false impression that one has to be "poetical." One does not. I would say that P. G. Wodehouse was a poet in his comedies—comedy being an inverted poetry. As in contemporary poets like Fuller, Enright, and Larkin, the "poetic" lies in the terse arrangement of laconic spoken phrases that discloses the stretches of complex feeling that lie between the lines. A short story is an evocation, a work of disclosure and in this—when you reread it, as you will—it is like a tale of detection and has to be written with the same care for ingenious construction. Above all, the short-story writer must have a distinctive voice and that sense of design; once again, in our society, what we long for is a sense of shape in our lives *(Continued on page 362)*

BOWEN'S INNER LIVES

BY

V. S. PRITCHETT

Below, a classic Pritchett essay about another great teller of tales—Elizabeth Bowen, whose collected short stories have just been published by Knopf ("The Collected Stories of Elizabeth Bowen"). Bowen once called Pritchett "the most important English practitioner" of the short story. Here, Pritchett returns the compliment.

Style and idiom change fast nowadays in speech and writing—every ten years I would say—as manners wobble, but the greatest literary talents easily outlive fashion in the end simply because they added something to our tradition. Born into the Anglo-Irish upper class, Elizabeth Bowen had grown up in the First World War, came to maturity in the Second. She saw institutions crumble, but she seized a subject which is still ours: the points of fear, danger, exposure and the muddles of loss. Daring by nature and intellect and passionate in imagination, compassionate in heart, she saw to it, in her novels and stories, that her people faced the secrets from which society no longer *(Continued on page 362)*

AN INTERVIEW WITH MUR

Novelist, moralist, sorceress, Iris Murdoch (at right) has written her twentieth work of fiction—her wisest, her richest, a complex, fragrant world of its own. If Murdoch's early books tick with a clockwork precision, here, in "Nuns and Soldiers," she has created life. . . .

With careful intelligent sentences, she shapes a landscape one can hear, a landscape with presence and force. Her characters change, grow in spirit or grow small. They charm, madden, convince, puzzle—they have the mottled opacity of other people. They live under the spell of loves, of devotions that compel, torment, exalt. Spiritual and sexual passions crash on them like brute waves, drawing them under. A Polish exile aches for his fatherland, his mother, his dearest friend, his great love—all lost to him. A nun's faith shifts—certainty is lost to her—and she reenters the world, searching. Her old friend—her other half—is widowed, and unmasked of marriage, she reenters the world. A young artist at last practices devotion and is "made real." The characters

AN EXCERPT FR

Anne and Gertrude had, for their morning walk, gone to the end of the beach, near to where the hard many-surfaced cliff rose out of the breaking waves. The waves rose, leaping rampant up the cliff side, and the keen wind carried the spray. A strong sea was running. The two women turned back, walking on the grey stones near to the foam which was racing in bubbles to their feet. The wet stones were almost black. The dry stones were an absolute grey in which even the brightest sunshine could kindle no hint of any other colour. Anne picked up a stone. They were so similar, yet so dissimilar, like the counters in a game played by some god. The shapes, very like, were never exactly the same. Each one, if carefully examined, revealed some tiny significant individuating mark, a shallow depression or

From NUNS AND SOLDIERS by Iris Murdoch. Copyright © 1980 by Iris Murdoch. Reprinted by arrangement with The Viking Press.

IRIS DOCH

stick in the mind as questions. We meditate on the choices they have made, much as they rub stones they find on the beach. And did they, after all, make the choices; did they have choice at all?

Iris Murdoch is, of course, a philosopher. Her first book was on Sartre. She read philosophy, then tutored at Oxford. If free will, the definition of the good, the thirst for clarity, truth, and reason are vital concerns, it is only remarkable that they are so subtly threaded through her story.

Vogue asked Iris Murdoch how the novelist and the philosopher work together in her. "They don't really work together very much," she said. "Philosophy may affect the way I think about morals—all the novels are very much concerned with moral problems. And I think that an understanding of philosphy is tied to certain qualities of imagination. The great metaphysicians are also great image makers. But I'm a writer first, a traditional novelist. I want to *(Continued on page 367)*

Snowdon

FROM "NUNS AND SOLDIERS" BY IRIS MURDOCH

chipped end, a short almost invisible line. Anne said to herself, what do my thoughts matter, what do their *details* matter, what does it matter whether Jesus Christ redeemed the world or not, it doesn't matter, our minds can't grasp such things, it's all too obscure, too vague, the whole matrix shifts and we shift with it. What does anything matter except helping one or two people who are nearby, doing what's obvious? We can see so little of the great game. Look at these stones. My Lord and my God. She said aloud, 'My God.'

'What?'

'Just look at these stones,' said Anne. She dropped the one she had been holding, then with a sort of animistic possessiveness turned to pick it up again, but she could not now discern which one it had been.

'Yes,' said Gertrude. 'There they are. What about them?'

'There they are.'

'It's hot,' said Gertrude. 'If the wind drops for a moment it's positively hot now the sun is shining. Hold these while I take my coat off.'

Anne took from her the little bunch of primroses and short-stemmed violets which she had picked here and there on the green turf edge and under the hawthorns as they descended to the beach.

Gertrude pulled off her coat. They were both dressed for cool weather, but the April sun was now suddenly warm, even hot. Tall Anne was wearing now, for out of doors, the blue and white check woolen dress which she had bought at the village shop in what seemed a remote previous existence. (She wore the dark blue tweed dress for evenings.) Round her neck she wore a long mauve Indian scarf which Gertrude had given her. She had refused to let Gertrude 'dress her'. She wore black knee-length woollen stockings with the stout convent walking shoes. Her hair had been growing, but she had

"As the sea entered her mouth ...she thought, I am drowned, this is the end, Oh forgive me."

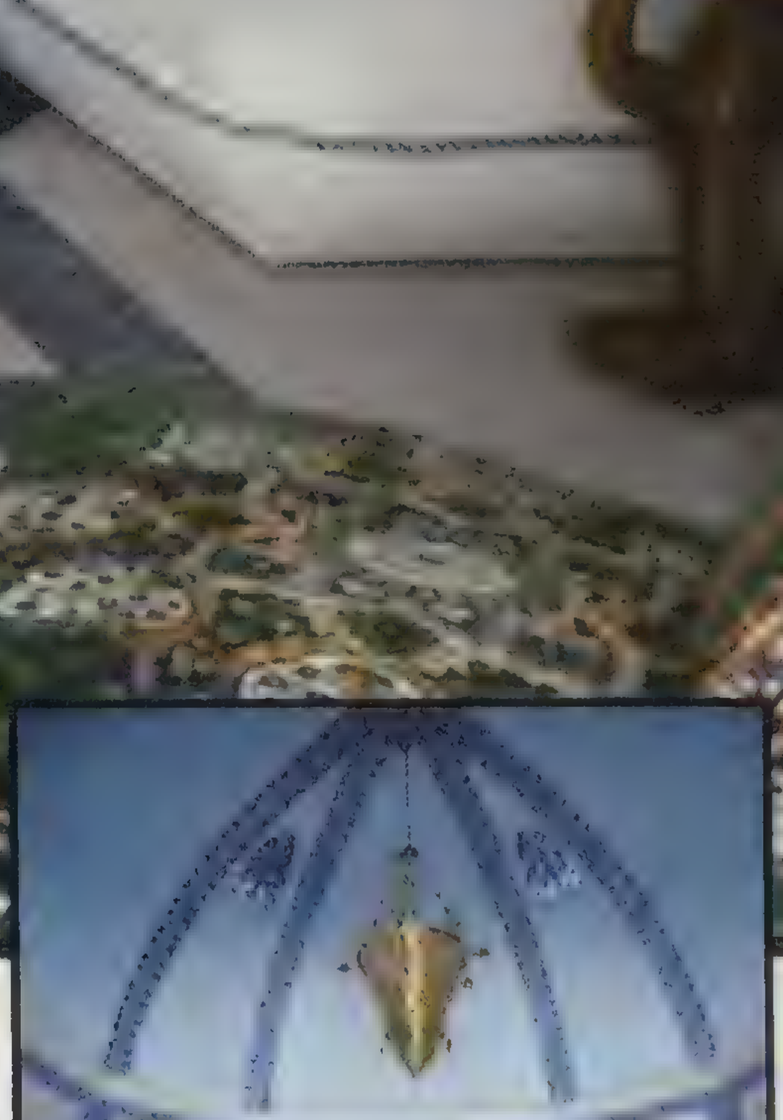
decided to keep it cut fairly short. Gertrude liked it like that too. She recalled the big golden mane of Anne's student days, but this silver-blond fur was now more precious. Walking, a little sun had browned Anne's thin face, but only lightly, pallidly. Her rather narrow blue-green eyes were, as Gertrude put it, shaded or hazed over, *(Continued on page 358)*

One of the glories of "Hinitsa," the Marcie-Rivière's beautiful retreat in Greece, is the Persian-style "qubbah," right, the grand salon of the guest-house pavilion beside the swimming pool. Jean Dumas painted the brilliant murals and windows at the top of the domed ceiling (inset, opposite page), to look like stained glass. Another treasure, the rare mosque lamp. Above: the Marcie-Rivières in their speedboat.

Rosemary and Jean-Pierre Marcie-Rivière's "pleasure palace" —their house by the Aegean

SPLENDOR BY

THE SEA



David Massey

Rosemary and Jean-Pierre Marcie-Rivière are at home all over the world—but never more comfortably or attractively than when they spend their springs and summers at "Hinitsa," their magnificent retreat in Greece. The house, named for "Little Duck," the tiny island they can see from the front, is not, as you might think, Greek. Instead, it is a composite of Mediterranean influences, hugs the hillside in a series of levels that give it the feeling of a small island village—ablaze with oleanders, bougainvillaea, geraniums—with terraces that allow a sweeping three-hundred-and-sixty-degree view of the clear bright sea and the tree-dotted landscape, and access to breezes on even the hottest days.

It is a fascinating house that manages to be both private, intimate, cozy, and, at the same time, spacious and welcoming—accommodating, at a really big party—as many as two hundred dinner guests. A house planned for complete relaxation, where friends drop in all summer long to enjoy the peace and tranquility, the sparkling morning swims in the ocean, afternoon swims in the heated pool, the interesting food. Early-afternoon hors d'oeuvres "mezedes," preceding lunch at three o'clock, is a special treat, with *taramasalata*, (a salad of fish roe and lemon juice), eggplant mashed with olive oil and garlic, cucumbers with yogurt, feta cheese, country paté, served with white wine or ouzo.

Down a long meandering path from *(Continued on page 362)*

A French travertine-topped table on pavilion's covered terrace, this page, top, is centered with a pair of eighteenth-century agate balls, silver urn from a fine collection.
Above left and right: Another view of pavilion's outdoor living room, exterior of pavilion.

David Massey

Entertaining at "Hinitsa" occurs outdoors from June to September, when the weather is "always perfect," on one of the many terraces. Above: Tables of six or eight set for dinner on the main terrace, which can hold up to forty guests. Lighting the night: Waterford crystal lamps with Portuguese silver bases, lots of small candles. The menu: A cold soup, local fish, home-grown salad, Greek cheeses and wines. Right: Terrace by day.

Cooling oases: inside the house, beside the fountain

Beside the wide, meant-for-strolling path to the main house, top, sits a sphinx brought from Provence. Bordering path, fragrant oleanders. As Jean-Pierre explains, "We prefer flowering shrubs to having a flower garden." Above: Outside the living room, star-shaped fountain is welcome oasis on the sun-lit terrace.

Top level of the living room in the main house is a dazzling blend of modern comfort, Middle Eastern antiquities. Presiding over the room, an important painting by the Italian Renaissance master Moretto da Brescia (Alessandro Bonvicino), brought here from the French château Saint-Jean. From the Middle East: the large bronze Persian urn, the eighteenth-century Turkish cradle inlaid with mother of pearl, Persian candlestick shaped like a bird. The Flemish chandeliers have a Middle Eastern feeling.

David Massey

Canopy bed in the master bedroom, above, was designed by François Catroux, covered in French cotton voile. On the near night table, two Cambodian ivory quails, a manuscript of the Koran rolled up in an ivory holder. The Orientalist painting by Ernst was found in London. Insets, right and far right, opposite page, guest bedrooms, each with inlaid Syrian chests and mirrors, Orientalist paintings of rare quality and clarity.

Guest bedrooms as meticulously furnished as the master bedroom

Opposite end of the master bedroom, top, with a Burmese painted wooden armchair, kilim carpet, and, over dressing table, lavish Syrian mirror. In the alcove study, painting by Huysmans, 1862. Above left: On Indian table in master bathroom: collection of delicate opaline and Bohemian glass objects.

David Massey

Bill Blass understands women:
their desire for prettiness...
and their desire to dress. He's
American tradition. In 1981,
that somehow sounds just right

BILL BLASS AND WOMEN: AN AMERICAN AFFAIR

BY EDITH LOEW GROSS

At 9:30 on the morning following the opening of his new spring collection, Bill Blass was at his desk in the seventeenth-floor offices of Bill Blass, Ltd., at 550 Seventh Avenue, home of the New York fashion establishment. On a large white pad, he was making idle baroque scrolls and un-idle sketches of narrow, architectural-looking clothes with emphatic shoulders (which, as had been strongly hinted in the previous day's show, is how he is thinking for the next one).

Earlier, at 8:00, he had posed for a magazine layout in his East Side penthouse apartment, which had just been redecorated by his friends Chessy Rayner and Mica Ertegün in a style he hoped would be perceived as "Fairly Boring . . . pleasant but not riveting, just someplace that somebody lives in." . . . Bill Blass doesn't have the rest of the day's agenda at his fingertips. But his secretary does: 11:00, showing of the new Blassport collection, which is the sportswear division of Bill Blass, Ltd.; 1:00, business lunch at The Four Seasons with the people who manufacture Blass tailored coats for women and men; 2:45, meeting with representatives of his Japanese licensee about the Bill Blass sheet collection in Japan; 3:00, meeting with William Barry, who makes Bill Blass men's outergear; 3:30, meeting with an executive of Stix, Baer & Fuller, a St. Louis specialty store; 6:30, opening of the new Bill Blass boutique at Saks Fifth Avenue; 8:30, dinner for out-of-town guests at Mr. Chow.

A page of the appointments book is turned; his secretary asks if she should confirm the 9:25 morning flight to Atlanta, Georgia. Bill Blass is going to Atlanta for the benefit of The High Museum of Art. He will be their honored guest at a party that will be attended by hundreds, among them two hundred women who will each receive a gift of Bill Blass perfume. He will manage to spend time with about one hundred of these women, who will—as women have for more than thirty years at similar events in every part of the country—talk to him about clothes: what they like, need, want. *(Continued on page 360)*

A designer who travels *(far left)*; Bill Blass at Pan Am/JFK. *Near left:* Standout Bill Blass evening dressing . . . sometimes long, lean

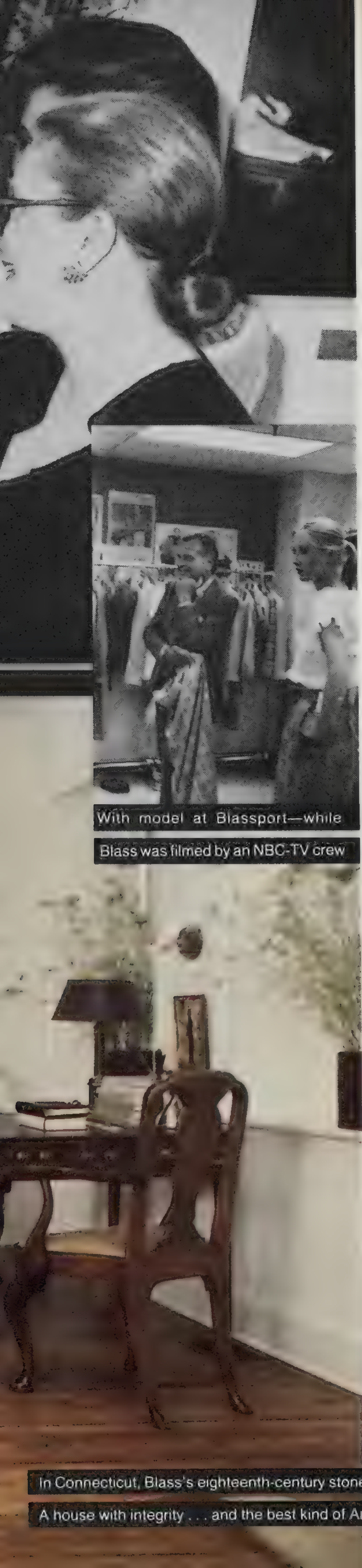
Sal Traina

BILL BLASS

Sylvia Plachy

Friends and customers: With Bill Blass, they're often one and the same. *Above*, at a B. Altman & Co./New York Public Library gala, Bill with pals *(from left)*: Mica Ertegün, Nan Kempner, Pat Buckley, Chessy Rayner *(in rear)*, Slim Keith

At work: With Springs Mills (maker of Blass sheets) stylist Alex West, Blass assistant Leyla Basakinci. The painting's by West



With model at Blassport—while Blass was filmed by an NBC-TV crew

In Connecticut, Blass's eighteenth-century stone-tavern house, *left*. A house with integrity . . . and the best kind of American good looks

Beadle

Blass, at age eighteen: He'd sold sketches to Seventh Avenue

Below, President and Mrs. Reagan. For this Inaugural gala, her dress: by Bill Blass

Wide World Photos

Clothes and women: THE VIEW FROM BLASS

AN INTERVIEW BY JUNE WEIR

How would you describe American style?

"It's crisp. It's spontaneous. It's not contrived. I find American women have a wonderful sense of appropriateness—Americans wear the right style for the occasion. I don't think Europeans do."

"American women have a wonderful sense of dressing up. Also, they have a great sense of color. Don't forget, this is a vast country, and we have a wide choice of colors. Europe, on the other hand, is one color—black."

How has American fashion changed in the last twenty years?

"Designer ownership. In the past, designers were employed, and they rarely had a chance to express themselves. I know, in my own case, I don't have to do those six dresses now that I've never liked. But a designer employed by someone else would always be forced to make them. I definitely feel designer ownership has created American fashion."

Is there a Bill Blass look?

"It used to be sporty. Now, it's a more dressy look: I believe in out-and-out glamour. I'm designing clothes that give a woman something different—something that she doesn't have in her wardrobe. I used to do simple suits that I knew would sell in cities like Detroit, until one day Eugenia Sheppard sat me down and said, 'Look Bill, stop talking about Detroit and start designing for New York.' Now, it's *not* investment dressing I design; my most extreme clothes sell best."

What's the biggest change you see in evening dressing?

"No more dumb little dresses. American women are getting away from going out at night in just another conservative dress. They want becoming clothes. And, working women will change their daytime clothes to more glamour at evening."

Who is your customer?

"She's not a woman of 'a certain age.' Rather, I find I have three generations: daughters, mothers, and grandmothers. I see our business increasing with daughters whose income is increasing; they want to dress accordingly. Definitely, my customer is upper-income."

How do you see older (over forty) women dressing today as you travel the USA?

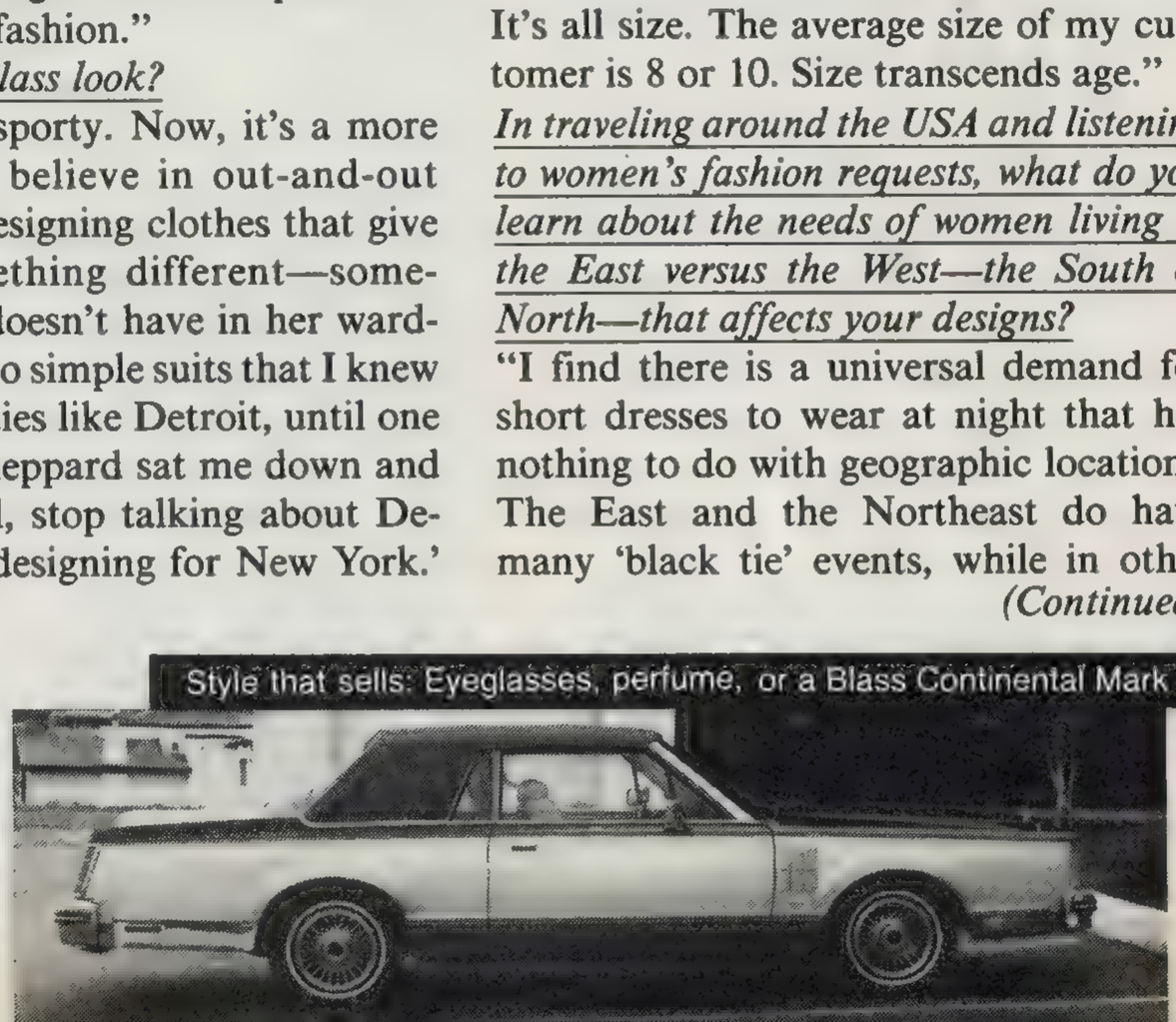
"There's no such thing as age in dressing! It's all size. The average size of my customer is 8 or 10. Size transcends age."

In traveling around the USA and listening to women's fashion requests, what do you learn about the needs of women living in the East versus the West—the South or North—that affects your designs?

"I find there is a universal demand for short dresses to wear at night that has nothing to do with geographic locations. The East and the Northeast do have many 'black tie' events, while in other

(Continued)

Style that sells: Eyeglasses, perfume, or a Blass Continental Mark VI, *below*



What counts: The customer. Bill Blass shows—for charity

parts of the country the invitation is more likely to say 'don't dress.' Constantly, women are asking for short dresses to wear to these non-black-tie functions.

"Also, I know there is a need for important daytime clothes in cities such as Beverly Hills, Dallas, Chicago, and Washington but not in New York. Women in these other cities want a more pulled together day look rather than the skirt and sweater or blouse look that so many New York women seem to wear in the day. Go to any good restaurant for lunch in these other American cities, and you'll see women in a suit, a dress and coat, or a very slick pants outfit. But go to La Grenouille and you'll see New York women coming directly from their offices in a lot more casual attire."

Where is fashion going in the '80s?

"Changes are going to mainly concern the working woman. The key is that she no longer is using formula dressing for her career. She's going to wear more colorful clothes for day and night, and I think we'll see Mrs. Reagan inspiring working women in this change. Hard tailoring is on the wane. Just look at one of our most successful businesswomen, Mary Wells Lawrence: she always manages to look colorful and feminine."

Whom do you admire as a designer from the past?

"Adrian, who taught us glamour. Balenciaga, who taught us the ultimate in quality, taste, and color. Also, Dior: he taught us how to put on a real fashion show."

How about designers you admire today?

"One has to say, 'Galanos.' "

How would you compare American versus European designer clothes?

"We now have a cross-section in the USA of designers with their own looks. When you think of Geoffrey Beene, Oscar de la Renta, Mary McFadden—just to name a few—you see a very definite look that identifies each of them. That's not the case in Europe; there's not the difference in looks among designers there. In our country, you can certainly tell a Halston from a Ralph Lauren."

The Blass "team": *Top row,* Fallon, Richard Haines, Rob talbán, Blass, Gail Leven

Sylvia Plachy

Blass designer. From bolts of

From the Blass spring collection, *right.* His '81 message: ruffles, all-out glamour at night

Sal Traina

Karen Radkai

BILL BLASS

Harold Leigh Davis, Leyla Basakinci; *center,* Terry O'Neill, Tom ert Tonner; *bottom,* Tom Taylor, René J. Tixier, Laura Mon- stein, Judy Lee. *At top,* on model Lisa Murrell: Spring '81

cloth to a woman's life

Blass, celebrity. With his menswear, at B. Altman

Blass style? Confident. Of his New York apartment *(above)*—redecorated this year by MAC II—the look, says Bill, is "just someplace that somebody lives in"

INNER INFO: MENS

By Melva Weber
and Linda Hughey Holt, M.D.

EDITOR'S NOTE: Today's woman feels at ease with her body, including its intimate functions. We've come a long way from the days when a sanitary-pad manufacturer advertised that his product, on the druggists' shelves already discreetly wrapped, looked "like something else." Now with women as active, as mobile as men and with toxic-shock stories hitting daily news columns, "feminine hygiene" has become a topic for everyday conversation; no one regards her menstrual period as an embarrassing secret—just a monthly nuisance to be coped with in the most modern way. It's time to consider the latest medical thinking on menstruation, to learn ways of guarding against toxic shock and how to find the best "protection" among the latest tampons and pads. They've come a long way, too.

PRE-PERIOD HAPPENINGS

You may hurt, weigh more, feel tense—
or just experience a powerful ovulatory "high"

Ovulation, the key event that precedes menstruation by about two weeks, is a noticeable stage of the cycle for some women but is not even perceived by others. Some women experience *Mittelschmerz,* distinct abdominal pains like menstrual cramps. Breasts may enlarge and become tender or sore, ankles may swell, and transitory weight gains can amount to several pounds; the extra weight is actually water retained by the body.

For most women, the excess fluid is disposed of naturally after a few hours' rest. For those whose fluid retentions are unusually troublesome, a doctor may prescribe a mild diuretic pill to take at this time of month. It's not a good idea to take diuretics frequently on your own; they work by causing sodium to be excreted in the urine, taking excess water with it. But they also cause the body to drop potassium, and excessive loss of this mineral can make you weak. Extreme depletion of potassium could be serious.

Tension may be another premenstrual symptom. There are several useful drugs for preventing or controlling really disabling premenstrual tension (PMT). These are aimed toward correcting any of a number of hormone imbalances that set off the symptoms. Women who suffer from severe PMT have been found to have unusually high levels of the hormone prolactin. In these cases, medical treatment is essential in order to prevent permanent damage to the endocrine system.

On the other hand, the mid-month ovulatory period *can* set off certain "highs." Careful studies show that women feel pain less and that sight, hearing, and the sense of smell actually heighten. Many women have a surge of sexual excitement in connection with either ovulation or the menstrual period. Others report bursts of energy, increased physical well-being, or a sense of power.

CRAMPS: NOT IN YOUR HEAD

"Dysmenorrhea" is the medical name for painful, difficult menstruation. Most of us know this condition simply as menstrual cramps, even though other kinds of pain such as backaches and nausea may be included. The two types of dysmenorrhea need to be understood because their causes and treatment are different. Primary dysmenorrhea is the kind that occurs about the time of menarche, or first menstruation. Secondary dysmenorrhea develops later and has either an organic or an exterior cause.

Only a few years ago, doctors and the general public believed that primary dysmenorrhea was largely psychosomatic, having a mental or emotional cause. The woman with menstrual cramps was somewhat blamed for her problem. "Female weakness" was the common term. It was also believed that bad posture, physical sluggishness, and neurotic attitudes toward one's femininity were causes of cramps. A medical textbook still in use states: "Functional dysmenorrhea is generally a symptom of a personality disorder, even though hormonal *(Continued on page 357)*

WHAT GOES ON INSIDE

Step-by-step guide to the biology of menstruation,
including sometimes surprising facts about its fluids

Menstruation starts at the base of your brain. There, the pituitary gland, order-giver of the body, sends a follicle-stimulating hormone (FSH) into the bloodstream. When FSH reaches your ovaries, it seems to select a single follicle, or egg capsule, which starts to grow. Meanwhile the pituitary has sent along another hormone, luteinizing hormone (LH), which works along with FSH to make estrogens inside the follicle and hurry along its development. At the same time, the lining of the uterus is thickening into a plushy pocket, rich in blood vessels, designed to be a proper nesting site for any fertilized egg that may come along.

In further steps, the pituitary now orders a decrease in FSH and increased LH. About fourteen days from the beginning of the cycle, the follicle ruptures, the mature egg is pushed out and picked up by the nearby Fallopian tube. The follicle that has just been left now transforms itself into an actual organ called the corpus luteum, or yellow body. It gets busy making still another hormone, progesterone. This hormone works on the uterine lining still further, getting it ready for the expected egg. The entire system is waiting for a sperm to fertilize the egg during its passage down the Fallopian tube.

But—since we're describing the menstrual period—fertilization doesn't happen. The corpus luteum breaks down. The lining of the uterus stops growing and is loosened and shed. The uterus discards the now superfluous cells, along with some disposable blood, into the vagina. And then, it's up to you to take these products away, usually by placing a tampon inside the vagina to absorb them or by placing a pad or napkin outside to catch the flow.

Blood amounts to only half to three-quarters of the menstrual fluid. Bits of membrane, mucus, and worn-out cells make up the rest. The fluid has a great deal more calcium than regular blood, and you'll notice it doesn't clot easily. Normally, you lose only a few spoonfuls of blood in a three- to five-day period. Because of the flow's color, it may seem like a great deal more. If you think you actually are bleeding excessively, talk to your physician. He or she can check for any unusual problems and may look for signs of iron-loss anemia and prescribe medication for you if it's needed.

MENSTRUAL SIDE-EFFECTS

Menstruation may bring on skin disturbances. If you're inclined to get acne, it probably will flare up when you have your period.
Some women get pronounced dark circles under the eyes.
Some vaginal infections get worse or are triggered by the period, most likely because the vaginal environment is less acidic then.

Material in this article is adapted from a women's health-care book developed by the American Medical Association and written by Linda Hughey Holt, M.D., and Melva Weber; to be published next fall by Random House.

TRUATION

Monthly nuisance or serious threat? Here's how to protect health during your menstrual periods

TOXIC SHOCK: LEARN ALL ABOUT IT

Look for leaflets about TSS—toxic-shock syndrome—at drugstore departments where menstrual products are displayed. The disease began appearing at rapidly increasing rates in scattered locations throughout America late last summer. In virtually all cases, toxic shock struck women, almost always during a menstrual period. It was evidently associated with the use of tampons. Inside tampon packages you should find full details, with a description of TSS symptoms, cautions, and instructions to get prompt medical help should problems occur.

Sudden high fever, vomiting, and diarrhea are early symptoms of TSS. A rapid drop in blood pressure, which can progress into loss of consciousness and clinical shock, may follow. Medical support calls for maintaining blood pressure and restoring fluid losses rapidly. Skin rash may appear early in the illness, followed by peeling after a week or two.

A scientist at the University of California at Los Angeles, Patrick Schlievert, Ph.D., reported that he has isolated the toxin responsible for toxic-shock syndrome and is working on an antitoxin that may be used for vaccinating against the disease.

The common infectious organism *Staphylococcus aureus* was determined the cause of the disease; *aureus* infections usually have begun at skin, bone, or respiratory sources, not the vagina. Microbiologists are exploring the possibility that genetic change in the culprit staphylococcus bacterium itself—a new strain of the organism—may have caused the recent outbreak and may also explain the vaginal attack.

What the conditions that cause TSS symptoms are remains to be discovered. Some tampons may act to dam the menstrual flow too much, forcing toxins to back up the Fallopian tubes into the abdomen, where they can be rapidly absorbed. Several of the newest types of *(Continued on page 357)*

COPING WITH THE FLOW

Pads or tampons? The new alternatives

Disposing of the menstrual fluid is a matter involving hygiene and comfort. Through the ages, women have always used some means for taking up and disposing of menstrual blood. In their book, *The Curse: A Cultural History of Menstruation,* Janice Delaney, Ph.D., Mary Jane Lupton, Ph.D., and Emily Toth, Ph.D. (Dutton), tell us that matrons of the Roman Empire used cloth bandages; primitive African and Australian women used grass or vegetable fiber bandages. In Europe and America before commercial sanitary napkins, absorbent "rags" were used, washed, and used again. The year 1920, the year women got the vote, was also the year we got the first disposable sanitary pads.

Tampons go back to ancient times, too, we're told in *The Curse.* Japanese women used paper tampons, Indonesian women made tampons from vegetable fibers, Romans had woolen tampons, and Egyptians, as you might expect, had them made of papyrus.

Young girls often believe they can't use tampons because their vaginal openings aren't large enough or that they'll lose their virginity by putting in tampons.

One's virginity is not defined by the presence of the hymen; one is a virgin until coitus, or sexual intercourse, takes place. The hymen is simply a tissue between the developing internal and external female genital organs; the "hymenal ring" has an opening of varying sizes which usually is large enough to admit a tampon. A small number of young women have a condition, called imperforate hymen, in which the hymenal ring is closed, and menstrual blood *(Continued on page 357)*

PROBLEMS: TOO MUCH OR TOO LITTLE

Amenorrhea is the absence of menstrual flow; oligomenorrhea is scanty flow or infrequent periods. Both conditions may originate in the central nervous system and involve the hypothalamic and pituitary hormone glands, or may come from the ovaries or from the uterus.

Stress-induced amenorrhea can result from severe emotional pressure. Changes in environment such as moving, going away to school, or family or personal difficulties can cause the problem. When stress is cleared up, periods may be resumed with no treatment needed except the reassurance of a physician. Severe medical illness can also produce stress sufficient to cause amenorrhea.

Dietary amenorrhea is related to the physical stress of losing as much as 30 percent of body fat, 15 percent of body weight, or a loss of 20 pounds or more. In these conditions, women may stop menstruating temporarily. Underweight women often become chronically amenorrheic. Reduction below a certain critical body weight is believed to suppress the hypothalamic and pituitary hormones that are essential to the menstrual cycle.

Amenorrhea induced by exercise reflects a different kind of physical stress. Women in rigorous athletic training for distance running, competitive rowing, ballet dancing, and other exhausting action—not women getting moderate regular exercise—may stop menstruating.

Fortunately, most amenorrhea caused by stress is temporary and readily reversed. Reducing or escaping the stress factors, gaining weight, or bringing an overdemanding training schedule into moderate range usually will result in spontaneous resumption of the periods.

Extremely overweight women also often become oligo- or amenorrheic. Hypothalamic and pituitary suppression also may underlie this condition, possibly as a result of the high androgen (male hormone) levels some obese women have. *(Continued on page 357)*

PEOPLE ARE TALKING ABOUT HEALTH

DOCTOR'S ORDERS: DO YOU COMPLY?

BY WILLIAM BENNETT, M.D.

First of a new series of reports by a physician on current concerns in the world of medicine

Let's say you get sick and go to the doctor. Almost certainly he or she will offer you something—a plan, a pill, a program—to make you better. And these days chances are pretty good (though not 100 percent) that whatever it is will really help. But when you leave the office you're the one who has to carry through—to fill a prescription, eat the way you're told, keep the next appointment. And the chances just are not very good that you will. Almost nobody sticks to the letter of a prescription, and maybe only half to three-quarters of patients follow instructions well enough to get their full benefit. If the problem is a short-term illness, such as "strep" throat, patients are likely to stop taking their medicine soon after the soreness goes away, even though, as in the case of strep throat, they need it for a longer period to protect them from relapse. And of people with chronic conditions who need to take medicine and *know* they need it (say to control high blood pressure), only about half will stick with it. Education, income, sex, age, religion—none of these features of a patient's background seems to influence his or her willingness to go along with the doctor's recommendations. What does make a difference is whether the patient

(Continued on page 358)

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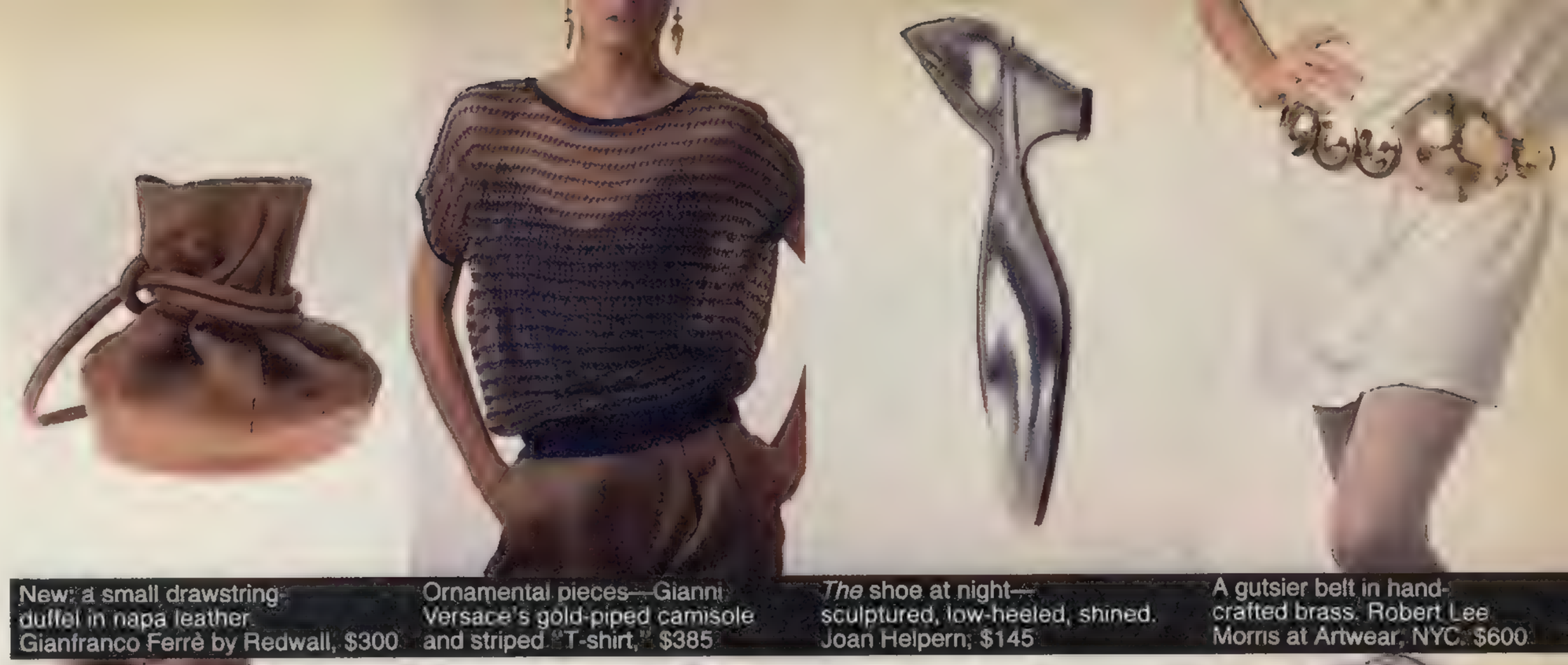
ACCESSORY IS...

Jo Francki

An accessory is:
a unique jacket,
ornamental
lingerie,
a special
blouse, a new
makeup.
Or a knockout
belt or bag
or earring. Or…!
An accessory
is anything,
everything
that changes,
that enhances
the way you
look and feel.
On these
ten pages:
the best new
accessories



New: a small drawstring-duffel in napa leather. Gianfranco Ferrè by Redwall, $300

Ornamental pieces—Gianni Versace's gold-piped camisole and striped "T-shirt," $385

The shoe at night—sculptured, low-heeled, shined. Joan Helpern, $145

A gutsier belt in hand-crafted brass. Robert Lee Morris at Artwear, NYC. $600

The season's best top at its best: a rayon knit tank. Halston Sportswear, $90

To add color delight: new flower/leaf drop earrings. Jewelry by Yves Saint Laurent, $55

Perfect—nonstop—classics: medium-sized 14k-gold hoops. Aurea Jewelry Creations, $325

Beautifully shaped earrings—a drop design in burnished 18k-gold. Fortunoff, $1100

Positive impact: a necklace of enamel leaves on cording. Jewelry by Yves Saint Laurent, $65

Eye-opening accessory idea: individual lashes, applied at the outer corners

To slide under soft clothes, to sleep in: Halston's lacy satin-y teddi. For Formfit, $24

The bold cuff—inlaid with onyx-colored stone. Collection Concepts from Monet, $35

No explanation needed: simply the sexiest French-cut black bikini. Vanity Fair, $6

British Khaki's great-looking, hard-working, water-repellent tote. By Robert Lighton, $42

Sandals with something extra—gold/rawhide-lace flats. Guido Pasquali for Gianfranco Ferrè, $145

New neutral to watch—white! Joan & David's silver-piped shoe, low wooden heel, $88

The perfect separate movable jacket, *left:* Saint Laurent's racy white cotton blouson. To wear now into summer over everything—skirts, pants, even a bathing suit. To wear as casually, as easily as any other "accessory" you own. Saint Laurent Rive Gauche jacket, $475. Bloomingdale's; Montaldo's; Saint Laurent Rive Gauche, Coconut Grove FL; Dayton's; Balliet's; Bonwit Teller, Boston and Troy MI.
***Left:* Hair, John Sahag; makeup, George Newell. Hair and makeup, *right,* Arnold Pipkin. Details, stores, last pages. All prices approximate.**

Sean Eager

Newest earring shape: the drop-hoop. Here, bicolor version from Jerry Kott. $20

Waist adornment: a wide soft sash—in gold! Colony Designs' metallic leather belt. $45

Good look—good proportion—for day: clean, small-sized silver hoops. Ciani. $46

The smaller-scale shoulderbag in a wonderful "neutral" red. By Phillippe, $35

Striking—a necklace of gold-painted wood. Isaac Manevitz for Ben-Amun. $30

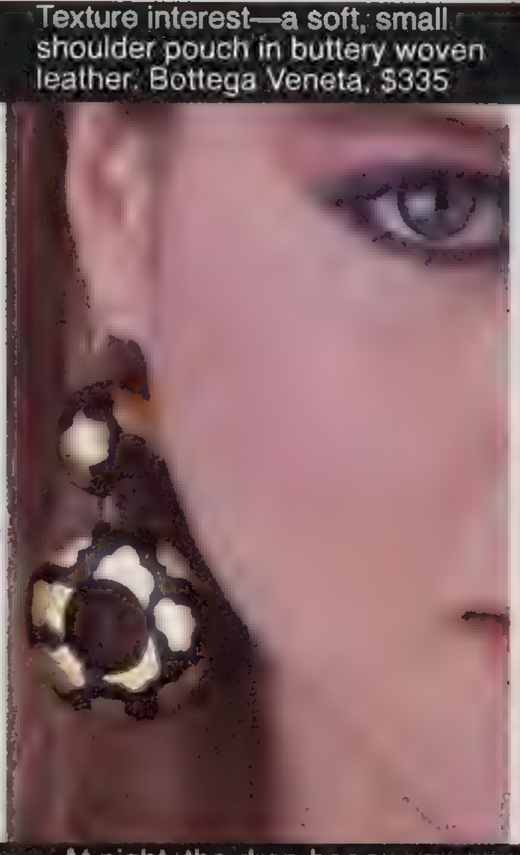
Neatest version of a drop earring: Jody Morlock's triple ball earring in "brass." $12

Texture interest—a soft, small shoulder pouch in buttery woven leather. Bottega Veneta, $335

Color as an accessory for nails, a new pale shimmered pink —Lancôme's Freshwater Pearl

Fast moving—the softest unlined flat in unexpected color. Andrew Geller, $80

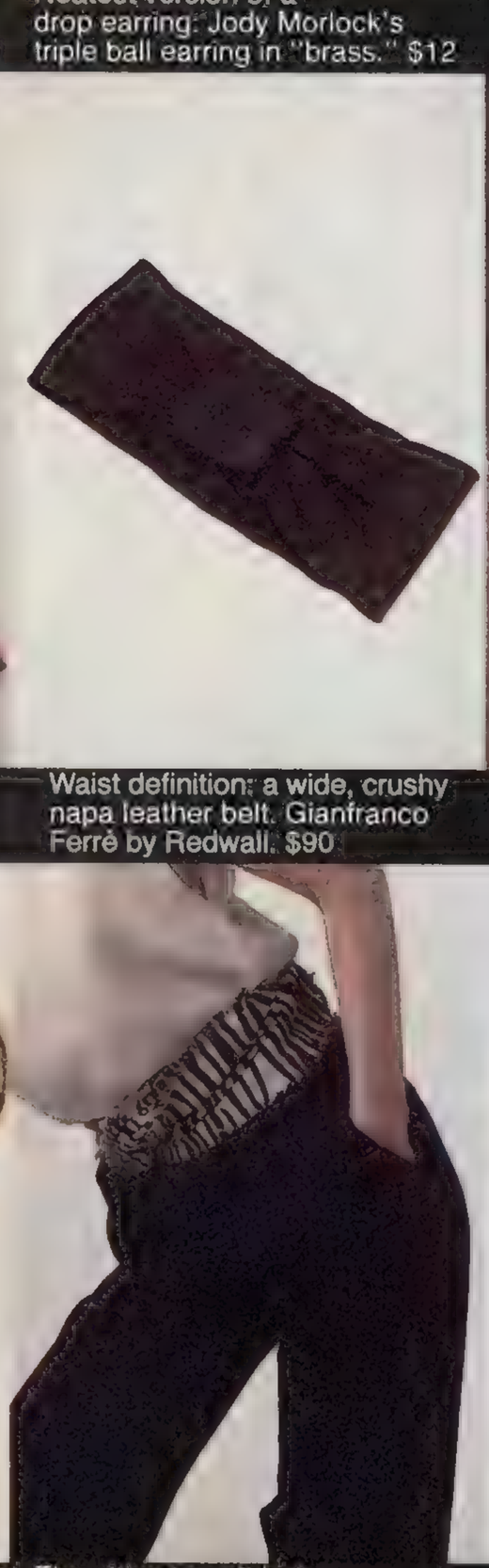
Waist definition: a wide, crushy napa leather belt. Gianfranco Ferré by Redwall. $90



At night, the drop-hoop in hand-painted wood. Isaac Manevitz for Ben-Amun. $25

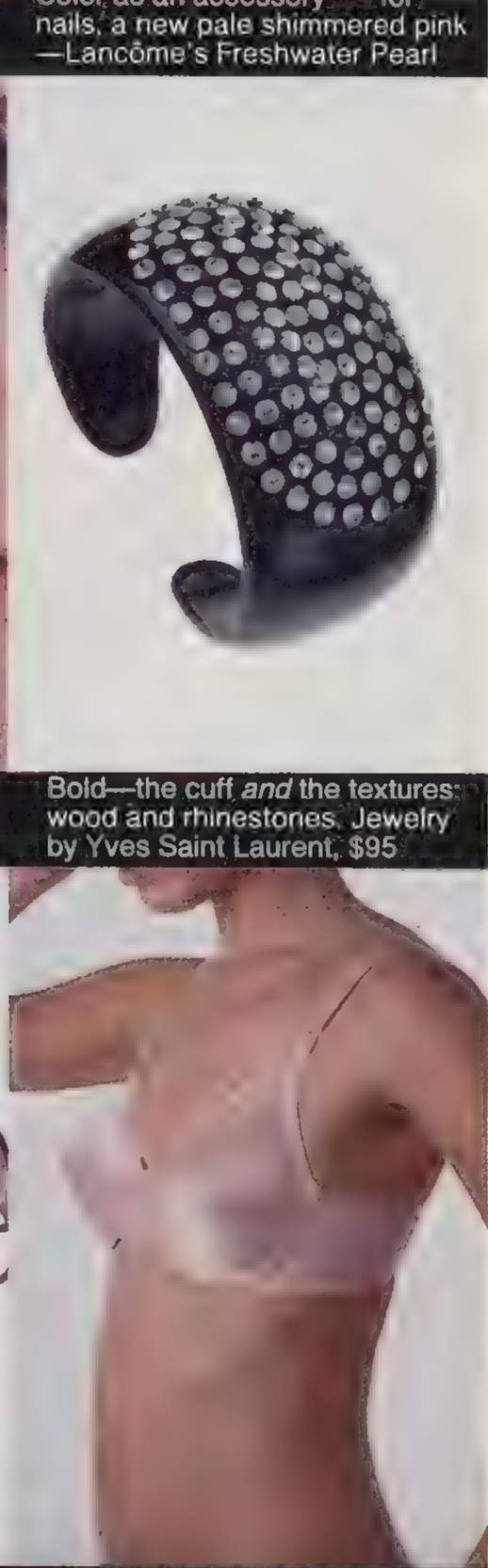
Bold—the cuff *and* the textures: wood and rhinestones. Jewelry by Yves Saint Laurent, $95

Double vermeil cuffs, to wear together, or one on each wrist. Marsha Breslow



The ultimate soft belt—Bobby Breslau's zebra-patterned chamois sash, fringed edges

Versatile: strong, clean-lined leather with "D-rings." Belt by Yves Saint Laurent. $40



Biggest lingerie difference: color!—Bali's smooth, satin-y underwire in a new pink. $11

An accessory is: a jacket, makeup, jewelry, shoes. The key—the difference it makes in the way a look comes together...and in the way you carry it off!

The blouson as an accessory, as an outer jacket, as a perfect right-now piece to own. From Genny, *opposite,* in soft white leather with silver buttons. Over a crêpe tank top, white cotton pants . . . the options go on . . . and on from there. Jacket, about $1175. Henri Bendel; Claire Pearone; Pompian, Chicago. Hair, John Sahag; makeup, George Newell. Hair and makeup, *left,* Arnold Pipkin. Manicure, Cecilia Chan. All prices approximate. Details, stores, last pages.

Sean Eager

Jo Francki

New-color lingerie—a range of pinks to wear under everything...
and a blouse to change everything you wear

Like other accessories turning up in offbeat colors, lingerie has been reworked in shades of pink, rose, and coral-pink—close-to-skin tones, easy to wear under almost anything. *Above,* Olga's lace-patterned underwire polyester bra, about $11. Bloomingdale's; Hudson's; Frost Bros.; Bullocks Wilshire, Los Angeles; Liberty House of Hawaii. . . . *Opposite:* In a year of blouses conceived as accessories, to be worn on their own terms, Emanuel Ungaro does one of the most decorative—in floral-printed silk chiffon, about $825. Unexpected—with his plaid knee-length wool dirndl, about $425. Emanuel Ungaro Boutiques, New York, Palm Beach, Bal Harbour, and Houston. Also at Saks-Jandel; Loretta Blum, Dallas. Details, last pages. Hair, here, Garren at The Plaza. Makeup, these six pages, Sophie Levy of the Pipino-Buccheri salon.

Andrea Blanch

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A rose-printed chemise, a low-back body stocking . . . in irresistible color

To wear as a slip under soft pants, short skirts, to sleep in: Christian Dior's floral teddi with a handkerchief-lace hem, in polyester chiffon. Christian Dior Lingerie, about $60. At fine department and specialty stores. . . . New shade—shell pink—in a nylon body stocking to wear for color underneath a blouse, for warmth. Danskin, about $17. April, at Lord & Taylor; John Wanamaker. . . . *Beauty Note:* Lingerie pretty enough to live in calls for skin that's healthy, well-cared-for. One of the most thorough ways to go about good skin care, all over—Supplegen Firming Action Body Moisturizer, from Germaine Monteil. Hair, these and the next two pages, Stephane Lempire.

Andrea Blanch

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Andrea Bianch

AN ACCESSORY IS AN ACCESSORY IS...

A new bra for every day. In pink-tinged beige.
A pyjama too pretty to stay in the bedroom.

What every woman depends on from day to day: a few basic bras that work under everything. Like Maidenform's smooth-fitting nylon/Lycra stretch bra, *opposite*, one of the prettiest. About $9. Macy's, New York; John Wanamaker; Carson Pirie Scott; Bullock's. . . . *This page:* The color, the fabrics make Fernando Sanchez's silk charmeuse tank (about $82), pull-on pants (about $132), extra-fine Merino wool kimono (Anglo fabrics, about $150) one of the most luxurious, comfortable ways to be at home. Bloomingdale's; J.M. Cook, Boston; Balliet's; I. Magnin; Mercantile, Portland OR. Details, last pages.

VOGUE'S Last Word

ON FASHION IN THIS ISSUE

What works and what doesn't: when you're dealing with looser clothes and big new accessories; when you want to feel "dressed" . . . look polished . . . and you're dressing with pieces

The most modern way to dress? It's working with pieces, versatile pieces: picking clothes that can do their jobs for a woman—in many ways, for many instances. It's a way of dressing that makes sense, today. For a lot of women, it's a way of dressing that doesn't always come easily.

For this issue, we chose clothes that had that sense—and versatility: softer jackets, pants, and skirts for day; attractive, uncomplicated clothes for a relaxed kind of evening; shoes and accessories—with some new thinking—that could make the difference, this spring, to how these other pieces pan out for a woman. They're all flexible, modern elements . . . but dealing with them this month, we saw some things: about what gives polish and the right proportion, about what works and what doesn't.

What a woman needs to watch? With softer and looser tops and jackets, you need some sense of the body beneath them. Some pieces—such as Saint Laurent's hip-skimming tunic (page 291)—are large scale but still are cut close to the body. With a top that's bigger and big enough to blouse—like Mario Valentino's beige suède tunic (page 299) or Zoran's oversized sweaters (page 290)—a soft wide belt holds the extra fabric tightly . . . and comfortably. You want that hold; the pieces in themselves don't give it.

The best oversized blousons and easy jackets, today, are ample: they're not loose . . . and they're not sloppy. Whether we worked with looser jackets (pages 292–7) or big blousons (pages 346, 349) this month, we always found fit—and body-contact—somewhere. Some jackets, now, are cut bigger through the torso or sleeves; but if they don't sit closely to the nape of the neck or the back of a woman's shoulders, they don't fit right. When that happens, you know it. The clothes feel out of control.

With trousers, jackets—with pieces this easy—what adds extra polish? Often, the way you approach the pieces. Take Saint Laurent's white blouson, for example (page 346). You can wear it as a casual jacket . . . or you can work it as the slickest sort of day suit, as we did: by adding a narrow black pull-on skirt, a soft ascot-tied blouse. Valentino brought an extra dimension to his navy trousers and jacket (page 292) by showing them with a bare white halter. Those same trousers and jacket—on any other day, with almost any other kind of top—would be a straightforward suit for work or a suit for travel. With bareness, they became something else. It was a top that made the difference . . .

What's going to make the difference with soft trousers for day—and wide pyjama pants at night—are the shoes you put with them. With softer pants—you want some lift: with too much fabric, too close to the floor, a woman looks like she's dug a trench for herself. High, spiky sandals with trousers can look like disco dressing; heavy flats don't give lift—or extra refinement. With pants for day, what worked for us (see examples on pages 290-9) were **simple, uncluttered shoes with (not necessarily high) heels and dark (not winter opaque) stockings: they gave femininity . . . and a degree of polish.**

When it comes to night, most of us want more: somehow, in some way, to make more of a statement. That doesn't mean a woman wants to come in screaming. With clothes for night (pages 310–319), this month, we focused on a certain kind of dressing: in soft pants, pyjamas, jackets, short dresses. These were clothes with an ease—an ease that women would want to wear a lot—and the right degree of dressing to work a lot: for at-home, dinners-out, for travel. For years, that degree of versatility—and usability—would have meant a little black dress. Today, it means something else—something softer . . . and more modern. It still means blacks and navys.

Photographing these clothes for this issue, we knew deep, **darker colors demand more at night—more makeup** on a woman's eyes and mouth, in bolder (not necessarily brighter) kinds of makeup colorings. Against black and navy, a woman needs that ornamentation. These were clothes, too, that could take some large-scale accessories: big, gutsy bracelets and earrings. Romantic, more delicate evening clothes can't hold up to jewelry on this scale. But even with strong, simple evening clothes, there's a key to big jewelry: You don't add much of it. And you stay with one jewelry texture, one coloring.

When you start working with these big-scale accessories—huge cuff bracelets, belts, and earrings—you learn some things. First rule: **The bolder the accessory, the more you have to know about what you're doing.** About what you're wearing . . . and the body you're putting it all on. With giant-size hoop earrings, you need to look at face shape: big-scale can be too much for a fine-boned woman. You have to look at ear-size and jawline. When hair's short, you may want less of an earring. It's not just size that can give a bigger—more positive—effect. On a smaller scale, the same hoop shape can still be a standout: When the earring's made with an unusual texture or a strong, clear coloring.

Great effects don't necessarily work when you're carrying a briefcase; a lot happens in clothes' wearing. This month, when we piled six gold cuffs on a model's arm (page 276), we were playing up a new sense of proportion, a new look for the wrist. In reality, most of us would wear one—maybe two—bracelets on this scale. More than that . . . and you can't bend your elbow. Huge cuffs work terrifically on a plain arm—with sleeveless-ness or against a sweater; they also require some eye for color. Shiny gold works against any skin; off-color, burnished metals may need a deeper skin tone to carry them. Pieces this big, we've found, require some thinking. **Huge-scale jewelry has to be worked out on the woman.**

What we keep working at . . . are shoes and stockings. With some of the new shorter skirts and ankle-baring pants lengths that are on the market now, they can make the difference: between a look that works and one that doesn't. What proves out—again and again—for us? With more leg, at this time of year, you'll go for a darker—not lighter—stocking. Even when a shoe's white, this spring, it's not a white shoe in search of a white stocking: You're going to want some degree of darkness—a thin black or navy stocking, a stocking that's not too sheer or too heavy.

And when you're dressing in separate pieces, what's the sign of a good "piece"? For us, it's a piece that moves. One that moves with you.

MENSTRUATION

CRAMPS

(Continued from page 344) imbalance may be present." Not so, says James R. Dingfelder, M.D., obstetrician and gynecologist at Chapel Hill Fertility Services in North Carolina: "Dysmenorrhea from psychiatric causes is indeed rare in clinical practice. There's no doubt that recurring pain can affect one's attitude toward menstruation. This does not mean the attitude causes the pain, but quite the contrary."

Neither do menstrual cramps indicate there's anything wrong with your cycle. "Practically without exception," says Dr. Dingfelder, "it takes a perfectly normal menstrual cycle to grow enough endometrial lining to produce painful menstruation." And there's no evidence that stress—from your job, your children, or a long airline trip—causes menstrual cramps.

In menstrual cramping, the uterus contracts too fast and too hard. This constricts the blood circulation and produces pain, as it would in any overworked muscle. Doctors now believe the uterine muscle works too hard because of overstimulation by prostaglandin, a potent hormone substance secreted by the uterine lining. Drugs that succeed in relieving menstrual pain are nearly always those that inhibit the body's production of prostaglandin. They include indomethacin, fenamates, ibuprofen, and other prescription drugs. Aspirin, which may help menstrual cramps, is actually a weak prostaglandin inhibitor.

Some of the old-time remedies for cramps are effective and may enable you to avoid taking stronger medications. Moist heat on the abdomen, hot drinks or a heating pad, and bed rest are some of the old and sworn-by remedies. Exercises can relieve cramps. Mild pain-relieving medicines are enough for some cramps.

The grandmotherly assurance that your menstrual cramps will abate once you have your first baby is generally true in primary dysmenorrhea. And oral contraceptives nearly always stop or greatly reduce monthly cramps. These days, however, physicians hesitate to put a young girl on the Pill purely for preventing cramps, mainly because of increased risks of circulatory problems and because it could mean many years of exposure to estrogen beyond what the body produces by itself.

Secondary dysmenorrhea is quite a different matter. Any menstrual pain that happens unexpectedly and some time after the first menstruation should be medically investigated because of the possibilities of disease: Endometriosis is a condition that can cause severe cramping and sometimes causes fertility problems. In this disease, tissue similar to the uterine lining grows on the surfaces of other organs such as the ovaries, Fallopian tubes, intestines, and in the vagina. These islands or implants of tissue behave like the endometrium, or uterine lining—they thicken and break down each month in response to the hormone cycles. But because the tissues can't be neatly shed and disposed of as menstruation, the body responds by trying to absorb the excess blood. The out-of-place tissue can produce inflammation, scarring, cysts, and adhesions and can permanently damage the affected organs. Endometriosis can be treated either medically or surgically. In some cases, oral contraceptives or similar hormones can suppress the tissue activity. The important thing is to have prompt medical attention and diagnosis when unexpected or severe menstrual cramps occur.

TOXIC SHOCK

(Continued from page 345) tampons designed for superabsorbency contain special synthetic fibers suspected of creating conditions that may favor the growth of the infectious organism, or of enabling it to produce increased amounts of toxins, poisonous by-products that may cause symptoms. The American College of Obstetricians and Gynecologists, a physicians' association, advised women to stop using the "superabsorbent" tampons until further studies can be done.

"In general, women need not stop using tampons," said the ACOG statement. But many physicians—and the ACOG—suggest fairly frequent changes of tampons—at least every six to eight hours—to prevent TSS. However, scratching or abrasion of the vaginal surface by tampons or by their applicators is also suspected as a source of infection. If this should be a source, too-frequent changes of tampons might actually increase risks.

COPING WITH THE FLOW

(Continued from page 345) cannot get out. This is readily corrected in a simple surgical procedure that may be performed in a gynecologist's office.

"The suspect fibers may become problem solvers"

The choice of menstrual products is wide, and each woman must decide for herself, depending on what makes her comfortable and is most convenient. Many women use both tampons and napkins for different times and different rates of menstrual flow.

Using a tampon for the first time may require a fair amount of practice and possibly a bit of lubrication on the tampon's tip. There's no reason to fear the tampon might accidentally enter the urinary canal—that opening is far too small. The proper angle for inserting the tampon is neither straight upward nor straight back from the vaginal opening. A good rule is to aim toward the small of your back. Be sure the tampon is placed high enough, beyond the entrance muscles; then it will neither fall out nor give any sensation that you're wearing it.

Today many women are giving up or reducing tampon use because of its association with the sometimes fatal disease called toxic-shock syndrome. Women who have never used anything but tampons may find the prospect of switching to pads a dismaying one. Will the pad bulge beneath clothing? Leak? Chafe? Will using external pads and napkins mean carrying around a bulky supply, having trouble disposing of used pads, worrying about odors? Are we in for an epidemic of spotting mishaps, of stained bedsheets and ruined garments?

Not if manufacturers of menstrual products can help it. New choices, new designs in external pads and napkins are being developed, are in test markets, or are already on the market nationwide. There's an array of sizes and thicknesses. Most napkins have adhesive strips for securing firmly to underwear. The superabsorbent fibers (carboxymethylcellulose is one) that were suspected though not proven to be trouble-causers in tampons may become problem-solvers when used in external pads. Their cross-linked molecular structure can permit a relatively thin pad to take up and retain a great deal more fluid than some other fibers can—a boon to women with heavy menstrual flow.

When toxic-shock reports began to appear last autumn, manufacturers of tampons and pads, to their immense credit, moved swiftly to protect women's health. Without waiting for proposed regulations of the Food and Drug Administration, tampon makers promptly labeled their products with warning stickers, with this or a similar message: "CAUTION: fever and vomiting or diarrhea during your menstrual period can be symptoms of a severe illness which has been associated with the use of tampons. This illness can cause death. Should these symptoms occur, discontinue use and consult your physician immediately." They also printed "shelf talker" leaflets and package inserts to provide women with all the known details on toxic shock. Manufacturers spread the word through television, radio, and newspapers—warning, instead of promoting their products. Mass mailings were directed to the nation's physicians, initiating a professional alert for signs and symptoms of toxic shock and giving medical recommendations for treatment.

Telling the public about the risk of toxic shock has been an all-out effort, combining public-health authorities, the medical profession, news media, and product manufacturers. Their aim: putting the facts before every woman of menstruating age, giving each one the opportunity for informed decision-making. Not wearing tampons at all brings risk of toxic shock down to near zero, according to health authorities. Wearing tampons only part of the period—for example, switching to pads at night—cuts risks considerably. Frequent changes of tampons may help reduce risk still more.

Women who have had infection with the toxic-shock organism *Staphylococcus aureus* should stop using tampons at least until all traces of the microbe have disappeared from the vaginal tract. [Some gynecologists are testing all their patients who are tampon users, finding the toxic organism even where no symptoms have occurred and giving treatment.]

MENSTRUAL PROBLEMS

(Continued from page 345)

Thyroid disorders—either high or low hormone production—can cause amenorrhea through complex hormone interactions. This is the reason medical evaluation of menstrual problems often includes thyroid testing and, when required, treatment.

In some cases, the pituitary and hypothalamus glands may be the primary cause of amenorrhea, either as a result of birth defects, injury, radiation damage, or tumors. Medications, particularly those for seizures or for nervous or mental disorders, also can cause amenorrhea, as can some "street drugs," such as stimulants, sedatives, and tranquilizers.

When the cause of missing or scanty menstrual flow lies in the ovaries, it may be from a birth defect or from a disorder in ovarian function. It's not unusual for ovaries to simply stop producing eggs before a woman reaches thirty-five, a condition called premature menopause. Where ovaries must be surgically removed, the menstrual periods of course cease. When ovaries *(Continued on page 358)*

MENSTRUATION

(Continued from page 357)

MENSTRUAL PROBLEMS

or adrenal glands produce too much androgen, or male hormone, amenorrhea or scanty bleeding may result as well as excessive hairiness and other masculinizing symptoms. In these cases, hormone treatment often is required. In rare cases where there is a tumor, surgery may be needed.

When the uterus is the source of amenorrhea, it's likely to be from cervical stenosis—stoppage of the cervical opening, usually from an abortion, a dilation and curettage (D&C) operation, a cone biopsy, or cervical cauterizing (surgical correction is in order)—or from scar tissue in the uterus or adhesions that prevent the normal buildup of endometrium. Scarring and adhesions may result from an abortion or a D&C.

If a girl has not menstruated by the time she is seventeen, her condition is described medically as primary amenorrhea. Her physician will of course investigate all possible causes including stress and ovarian and uterine disorders. In addition, birth defects and genetic causes are explored.

Secondary amenorrhea, like secondary dysmenorrhea, occurs in women who have previously had normal periods.

Oral contraceptives stop menstrual bleeding in a few women. In these cases, the amount of estrogen in the low-dose pills doesn't permit the endometrial lining to build up enough to slough off at the end of the cycle.

Going off the Pill can cause menstrual bleeding to cease, but most women restart their normal periods within a month or two after oral contraceptives are stopped. About 98 percent menstruate normally within six months. In a small number, however, amenorrhea is prolonged; those who want to become pregnant may need to have ovulation induced with various medications.

Amenorrhea, along with breast secretion (galactorrhea), needs medical evaluation since it could signal a tumor of the pituitary, an important endocrine gland under the middle of the brain. Most prolactin-producing pituitary tumors grow slowly and are treatable, but they should be treated as early as possible.

Too much—dysfunctional uterine bleeding (DUB)

Medical descriptions of excessive menstrual flow include menorrhagia (heavy periods), metrorrhagia (bleeding between periods), and menometrorrhagia (both conditions). Most DUB is estrogen related, either by excessive estrogen buildup of the uterine lining or by estrogen stimulation in a noncyclic pattern. The reasons these things happen may lurk in the hypothalamus, the pituitary, the ovary, or be a result of medication. Some tumors secrete excess estrogen. Too much estrogen also can cause the endometrial lining to develop hyperplasia, a precancerous condition.

Excessive or unexplained bleeding can result from vaginitis, usually as spotting after intercourse or douching. Benign tumors and polyps, which usually are also benign, can cause bleeding, as can damage from a D&C, suction curettage, or sterilization. Excessive bleeding that lasts for more than a few days, or that follows a D&C or a suction curettage, or that is accompanied by pain or fever very definitely should be seen by a physician.

Until recently, the D&C procedure was almost routinely used as a treatment for excessive bleeding. Stripping the uterine lining can relieve the constant shedding that accounts for some bleeding, and it may also remove any bleeding polyps that might be present. Today, many physicians treat DUB with hormones, reserving surgery as a second-line treatment for younger women who are less likely than older ones to have any serious disease.

In rare instances, a hysterectomy may be necessary to stop severe hemorrhage. Some women, in fact, choose hysterectomy to avoid worry about bleeding episodes. Women should realize, however, that several other methods for treating DUB are available and can be tried before resorting to major surgery.

Additional bleeding problems

Some women who use oral contraceptives have "spotting" throughout the cycle. The doctor may handle this problem either by changing the estrogen or the estrogen/progestogen levels, or by giving extra hormones during the cycle. If you have spotting, do not stop taking your Pills. Stay on your present Pill cycle and make an appointment to see your physician. If you miss two or three Pills and start to bleed, this is a perfectly normal response to cutting off estrogen. Stop your Pill cycle, start using an alternate contraceptive such as foam and condoms, and start a *new* Pill pack after your bleeding stops, or within a few days. Use the alternate contraceptive method in addition for the next month.

Vaginitis is the usual cause of bleeding following sexual intercourse, either from vaginal infection or, in older women, from atrophic vaginitis due to estrogen deficiency. Either form is usually easily treated with medications inserted into the vagina, sometimes in addition to antibiotics or other oral medications. But it is important to get a medical examination for post-coital bleeding; it can also be a symptom of cancer in the vagina or cervix. ▽

DOCTOR'S ORDERS

(Continued from page 345)

and the doctor agree about both the importance of the illness and the value of the treatment. Very often, they just don't. It's easy for a doctor to say, "I'm the doctor," and it's even easier for a patient to say (out of earshot and perhaps unconsciously), "But *I'm* not going to do it." In this situation, simply educating a patient doesn't much improve matters. As William B. Stason, M.D., M.S., associate professor of health policy and management at the Harvard School of Public Health puts it, "Transferring information to a patient is necessary, but it's not sufficient to guarantee cooperation."

In other words, the time has passed—if there ever was such a time—when we could take the phrase "doctor's orders" for granted. Nowadays, people are beginning to talk about "consensual regimens"—meaning that patient and doctor work together to tailor a plan the patient will abide by. Some doctors are even learning to ask patients whether they are good or poor takers of medicine and to adjust the plan accordingly.

In practical terms, all of this means that if you want really good medical care, you should feel able to talk to your doctor and be sure that he or she is listening to you. The chances are much greater that you will get worthwhile treatments and that you will actually stick to them. A brusque doctor who isn't prepared to hear from you is shortchanging you—not just because the office experience is unpleasant but because the effectiveness of treatment is being reduced.

When you do receive a treatment, you should (1) leave the doctor's office knowing exactly how to take it, and *why,* (2) schedule some kind of follow-up so that you and the doctor can decide whether the treatment worked, (3) feel free to call back and ask questions if you forgot them while you were in the office. But a warning from Dr. Stason: if you have been careless about taking a medicine and decide to change your ways, talk with the doctor first. He or she may have overprescribed to compensate for your old habits. ▽

"NUNS AND SOLDIERS"

(Continued from page 329)

still puzzled by the world. Gertrude was wearing, under her coat, a brown almost summery light jersey dress, sprigged with yellow-brown flowers. Her face had changed a little, become perhaps permanently strained and older. So very much crying had worn it a little, as if it had been touched, like the stones, by a lightly pressing finger. Her bright clear brown eyes stared more from deeper sockets, her fine mouth drooped more, lengthened by two faint descending lines. Her hair, which she had only lately started to wash regularly again, was its old self however, knowing not of grief, profoundly and variously brown, longish, now wind-tangled flying upon the collar of her brown sprigged dress. She had become slimmer, she was shorter than Anne but she walked as fast.

Sun had now taken charge of the whole landscape. Over the emerald turf of the headland an invisible lark was crazily singing.

'Oh—the sun—it's the first time—'

'Yes.'

'Oh Anne, look at the sea, it's all blue now, and flashing, like signals—'

'Yes. Almost ready for swimming.'

'You were a demon driver. You were a demon swimmer too.'

'I thought I'd never swim again.'

'What about a swim now, would you?'

'Are you daring me! Or do you think I'd funk it, like driving Manfred's car?'

'It's much too cold, of course, I was joking.'

'It's not all that cold. I think now you mention it I'll go in.'

'You mean now? Anne don't be silly—it's *icy* cold! You aren't serious—'

'I am,' said Anne. 'It's a wonderful idea. If you want to see me swim, I'll swim!'

'I don't! Oh please, *please.*'

Anne had already kicked off her shoes and was pulling off her socks. The flat grey stones were smooth and chill under her bare feet. She undid the Indian scarf and the belt of her dress.

'Anne, don't be *crazy,* look at those waves—I wasn't daring you, we aren't nineteen!'

Anne was now in a sudden wild frenzy to get into the sea. A strange piercing sensation like sexual desire had sent a spear through her entrails. She dragged her half-unbuttoned dress violently over her head. A moment later, dressed only in the little golden cross upon its

chain which hung close about her neck, she advanced into the running creamy foam. She went on quickly, stumbling a little upon the shifting stones, until the white water was above her knees.

'Anne—Anne—*stop*—'

The sea was intensely and beyond expectation cold. Wild mad exhilaration licked her naked body. The beach descended steeply, a wave met her breast-high and broke over her head. Gasping then yelping with the cold she lost her footing, then leapt into the following wave and was swimming, kicking, lifted up by the strong incoming rollers, her eyes blinking away the spray, seeing the blue-green white-flecked crests of the advancing waves and the brilliant light of the blue sky beyond. She cried out now in wild joy, feeling her limbs becoming warm in the fierce water as she swam out strongly from the shore and gave herself confidently to the huge movement of the sea.

Anne had been an athletic girl, a golfer, a swimmer, a tennis player. Physical strength and physical prowess had been taken for granted in her life, part of a calm sense of superiority which had never faltered until it had run to its destined fulfillment in an ecstatic submission to God. She was strong Anne Cavidge. She felt this now as she turned her back and kicked the rhythm of the waves into a matted foam round about her. Enough now. She dolphin-leapt into the fast elegant crawl which she had not forgotten, any more than she had forgotten walking, and headed toward the land. The sea was indeed very cold.

As she now swam back she felt, like an unexpected blow, a sudden lassitude. What had happened to the strength in which a moment ago she had been exulting? Her arms no longer moved effortlessly, they were puny and aching, and her naked body was coated with a profound cold. The nuns had prided themselves on keeping fit. Garden walks were not enough. Anne had followed a regime of exercises. Perhaps it had become less strict as the years went by. The vigour of youth was gone. What's the matter with me, she thought. I'm weak, of course I haven't forgotten how to swim, but I'm weak, my limbs are strengthless. Anne gasped, swallowed salt water. She continued to swim toward the land, but now with a terrible exhausted slowness. Over the flecked jumping wavecrests she could see the figure of Gertrude upon the shore very far away, and beyond her the grey cube of the cottage. Perhaps there was a current taking her out to sea! It could not be just her own weakness which made the land seem to recede? She tried harder, spurred now by fear. Was she going to drown now, stupidly, *wickedly,* before Gertrude's eyes? Yesterday she had climbed the cliff to impress Gertrude. It had really been quite difficult.

Gertrude could see Anne swimming hard to get back against some force which seemed to be preventing her. Gertrude could see too the malignant violence of the breaking waves as they smashed down on to the stones. It was easier to leap out against those waves than to swim in with them. The sea seemed to have become greater and fiercer in the short interval since Anne had rushed into it. I dared her, thought Gertrude, it is my fault. Now, just when I have found her, she is going to die in front of me, to drown helplessly and disappear. Gertrude could scarcely swim. She had always feared the sea. She called 'Anne! Anne!' wringing her hands.

Anne, now nearer to the shore, had also begun to understand the strength of the waves, their great size and how violently they broke. Their deafening noise, which she did not apprehend as sound, but as some deadly terrifying vibration, was overwhelming. She looked behind her. The sun must be clouded as the high backs of the incoming rollers were now almost black. Her courage failed, and she began to swim to and fro parallel to the shore, unable to decide to attempt the ordeal of return. She felt in her body, mingled with the chaotic roaring of the broken water, the tremendous force of the oncoming waves, now sweeping her shorewards, so that she had to resist their power in order to stay where she was. She tried to swim out to sea again. She must not become conscious of the cold. She was the helpless plaything of great mechanical forces which could kill her in seconds. She tried to *think.*

The problem was this, that when she came in, carried by a wave into the area of the breakers, she would not have sufficient strength to scramble out quickly enough or stand up firmly enough not to be knocked down by the next wave which would then pass over her and draw her back in the undertow. She had not noticed in her former exultation, but she could see and feel now, how steeply the beach shelved, so that where the waves were actually breaking she might scarcely be able to touch the bottom. She could also now discern, amid that unbridled complex of forces, the terrifying clatter of the grey stones as the receding waves drew them down and back into the sea.

Oh my God, oh my God, help me, thought Anne. She thought, I have got to chance it, and now. Already in her weakness she was scarcely swimming but simply fighting with the sea, losing her breath and gasping and swallowing water in the attempt to keep her head up. She did the only intelligent thing open to her. She turned again to look at the huge black-backed waves that were coming in behind her, and chose one which was a little smaller than the others to carry her, now swimming furiously, right in toward the beach. She saw, close to her now, the slope of dark shifting stones and the spread of the creaming raging foam. As the wave with which she was travelling began to break she ceased swimming and tried to touch bottom. The foaming white water rushed past her and over her, then her feet touched, deep down the shifting sloping race of the stones, drawn by the force of the water which was already beginning to flow back. She could see, half-turned, the high just-curling crest of the next wave. She attempted to leap so as to keep her head above it, but it was impossible. She could not gain footing, the water was too deep and too fast as it retreated beneath the incoming roller which now leaned over Anne like a translucent black-green wall. She lost her balance, her strength was gone. The wave crashed down over her engulfing her completely. Her head was below the water, her breathless mouth was open.

Gertrude, paralysed with terror, had seen and understood her friend's dilemma. She too had estimated the mechanical forces of the waves, the point of breaking, the slope of stones, the sucking speed of the undertow, the impossibility of standing erect. She saw exactly what Anne was trying to do, and how difficult it was. She saw her friend's body, helpless, struggling, naked as the damned consigned to hell, about to perish utterly; and at the moment when Anne's head disappeared from view under the crushing curling descent of the second wave, Gertrude entered the water.

Anne, as she saw the vast size of the wave above her, and as she lost her footing and descended into a dim cave of swirling foam, and as the sea entered her mouth which had opened to gasp for breath, thought I am drowned, this is the end, Oh forgive me, forgive me. The next thing she knew was daylight and the sight of a human arm, and the brown material of Gertrude's dress, darkened by the water. Anne's feet were again upon the stones and she had taken another breath. She breathed, she took two stumbling agonising steps, gripping the arm, the brown material. The two women fell and the foam raced about them. Then they rose again and Gertrude pulled Anne into the shallows and then up beyond the water on to the land.

They sat down on the stones, Anne choking, gasping, spitting, then breathing more quietly.

Gertrude said, "Are you all right?'

'Yes. Are you?'

'Yes.'

'Thanks for rescuing me.'

'I thought you were a goner."

'Me too. I'm very sorry.'

'You really are a prize idiot."

'Yes. Yes. Yes.'

'Look, put my coat on. Can you walk?'

Anne put on Gertrude's coat and picked up her own clothes. Arm in arm, shuddering with cold, they climbed up on to the grass below the cottage. Then suddenly they stopped, holding on to each other and laughing, laughing their old laugh, but with a touch of hysteria.'All the same.' said Gertrude, 'You looked rather lovely dressed in your cross.' ▽

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BLASS AND WOMEN

(Continued from page 339)

And—to a degree unlikely to be rivaled by any other designer—Bill Blass will listen. The possibility that what he hears will influence forthcoming collections is high . . . and immeasurably endearing to those who have been heard. The flight is confirmed.

In short, the day after the show was a day like any other, notwithstanding the air of mingled exhaustion and exhilaration that usually attends the aftermath of a successful opening. Not only had the collection been well received, the entire production—with just one rehearsal at 8:30 that morning and despite the presence backstage of a TV camera crew filming the showing for PBS—had been smooth as honey. And make no mistake, the opening of a name designer's new collection is a Production. Celebrities, near-celebrities, friends, clients, assorted fashion-groupies—everybody comes who can swing an invitation.

The Bill Blass collection was seen by over a thousand people (at least six of whom came wearing the $5500 sable-trimmed pink-cashmere coat from his fall collection) in three successive showings at the Hotel Pierre. Nancy Kissinger was there, and Lee Radziwill, and Slim Keith, and Senator and Mrs. Abraham Ribicoff, and Madame Hélène Rochas, who came from Paris, and Tatum O'Neal, who came from California, and Farrah Fawcett, who, thinking ahead to the Academy Awards presentations in April, was looking thoughtfully at the asymmetric one-shoulder, bare-midriff, bias-cut white crêpe de Chine sheath.

What they saw, wearing Bill Blass's best new shots (slim shapes, architectural shapes, lots of evening clothes, lots of ruffles), were $60,000-worth of good-looking young models gliding bonelessly to $1100-worth of discreet taped music, against $15,000-worth of neat-but-not-gaudy set created by Michael Hottop, a Broadway scenic designer. In all, the day's tab—including fees for hairdressers, insurance, trucking, room rental, lunch for the crew, tips to the hotel staff—came to approximately $100,000. Was it worth it? "Why not?" said Bill Blass, with the sangfroid of a man accustomed to seeing his little $1600 snakeskin cardigans move off the racks as though they were made of acrylic and be worn by women who sometimes throw them on over blue jeans. Such offhandedness is taken as evidence of a healthy fashion attitude . . . Blass breathes casual chic.

Affable, relaxed, though not quite so trim as in the days when he had two partners and fewer licensees and could make twice-a-year fitness retreats to The Golden Door spa in California, Bill Blass looks younger than his fifty-eight years. He looks, in fact, like the description of the hero in old-time women's magazine fiction: "He wasn't handsome exactly, but there was something attractive about him, with his craggy features, lopsided grin, and blue eyes that crinkled when he smiled." Bill smiles all the time, but the crinkles probably come from having to squint against smoke from the cigarette that invariably dangles (rakishly) from the corner of his mouth. It is apparently the only thing about him that ever makes people mad; when he appears with a cigarette in photographs—which is often, because "nobody reminds me to get rid of the damn thing"—disapproval arrives by the next mail. And the next, and the next. . . .

Understandably, there are no licensing agreements between Bill Blass and a tobacco company. Other would-be licensees have been turned away on less conventional grounds: among them, a dentist, who seemed to feel that the designer's initials on braces would make children eager to get their teeth into them, and a California coffin manufacturer, who may have reasoned that if Lincoln-Mercury could boost sales of its Continental Mark VI by outfitting it with Bill Blass color schemes and fabric designs, might not a line of caskets, similarly equipped, also take off? (One envisions the advertising: "Doesn't Your Loved One Deserve Bill Blass . . . Finally?") He has, as well, refused stoves, refrigerators ("Kitchen things, where I would only be involved in choosing the shade of avocado green. . . . The minute you don't put your own stamp, your own touch on something, the public senses it. So you make damn sure you do.")

"Women will talk to Blass about clothes. And he'll listen"

The Bill Blass stamp presently extends to thirty-two licensees, more or less (more is likely, as he has been talking to one of America's major wine producers from California, a chocolate manufacturer, ready-to-wear manufacturers in Mexico and Brazil), engaged in turning out such diverse Blasserie as sheets, towels, glassware, eyeglasses, leather goods, perfume, not to mention Lincoln Continentals and men's and women's wear (the boom-baby of which, born last fall, is Blass Collection III, a group of day and after-five clothes retailing at two to five hundred dollars).

At the center of the Bill Blass corporate universe is Bill Blass, Ltd., the "couture" line ("a misnomer, since they're not custom-made, just expensive"), of which he has been sole owner since 1970 and over which he presides with obvious enjoyment. His office, which he shares with Gail Levenstein, his license director, he says, is like Grand Central station. Clearly, he prefers it this way—why else put it so handily between workroom and showroom and keep the doors to both wide open?

On the Thursday before Collection Monday, final fittings are being made in the office. He is looking doubtfully at his model, who is in a long, slim, bias-cut silk dress. He worries about a seam: "I am never going to be happy with that seam." He works with the fitter . . . ripping, shaping it out, pinning it out. Bill Blass sews not, neither does he cut. His strength is "making the sketch, and then I'm best at fitting. Because then I can spot absolutely what I want and what's wrong. When it's right, there isn't an angle of a dress that isn't appealing. It goes on the body as if it had draped itself. . . . I'll tell you the secret of a great dress: it looks as though human hands hadn't touched it."

Laura Montalbán, his model and design-assistant on various ready-to-wear and accessories, has been here for fourteen years. She remembers, "When Bill first took over from his partners, the responsibility kind of hit him. He was a little uptight. Now he's terrific . . . great sense of humor . . . relaxed . . . he takes everything in his stride."

Rarely, Bill Blass loses his temper. On those occasions, "I speak very slowly. Very short—'Stow it.' 'Do it.' It's very effective, particularly when I'm firing someone."

Laura (sarcastically): "Oh yes, it works every time."

Bill (resigned): "They're back on Monday morning."

Relations between Bill Blass and his staff are easy and affectionate. They tease him; he teases them. They trade jokes, gossip, ideas. They frequently go to lunch en masse. They produce . . . the total volume for Bill Blass in 1980 was $200 million, or $40 million better than the year before. Not bad for a kid from Fort Wayne, Indiana.

In an interview with *Rolling Stone,* Diana Vreeland, consultant to the Costume Institute of the Metropolitan Museum of Art in New York said, "Don't tell me about Indiana—they *all* come from Indiana!" A lot of them do—Halston, Ken Scott, the late Norman Norell, Cole Porter; Carole Lombard lived down the street from the Blass family (though before the time of Bill and his sister). What there is about this one Midwestern state that it should breed such high symbols of big-city sophistication isn't too clear. But it's interesting to speculate about Bill Blass: first of all, he was born in 1922, which means he was in what we call "the impressionable years" at the time Hollywood was doing its most seductive impressions of the glamorous urbane life.

Bill Blass recalls, "There was a thing about living in the Middle West then and being exposed to films. You had your 15 cents on a Saturday afternoon, and you went to the movies . . . you went for the fantasy. There are very early sketches of mine in which I drew women in clothes at cocktail parties in penthouses. God knows in Fort Wayne, Indiana, nobody ever had a cocktail party! Or a penthouse. Don't forget, I grew up in the Depression . . . much of our happiness, our pleasure, had to be derived from the fantasy of films. They were the great outlet. It was an era of spectacular dressing in Hollywood. It was the Dietrichs, the Garbos, the Kay Francises, the Carole Lombards. It was Slim Hawks [now Lady Keith, one of his closest friends]. And the world looked to that."

How could he not come East? Hollywood only made the movies; New York was where to find the parties and penthouses. He was there, as it were, before he arrived. Before he entered high school, Bill Blass was selling sketches to Seventh Avenue manufacturers, at $35 each. In his sophomore year, one of his best customers, a maker of evening clothes called Kalmour, invited him to come to work . . . and uninvited him when he wrote back that he would love to but felt they should know he was only fifteen years old. Perversely, their demand for his sketches dwindled.

After graduation, Bill Blass, late of the Fort Wayne newspaper and football team, came to New York to study art; within six months, he was working as a sketch artist for the sportswear firm of David Crystal (at a salary, coincidentally, of $35 a week). At nineteen, he resigned to enlist in the Army and spent the next three-and-one-half years of World War II as a combat engineer in England, France, Belgium, Luxembourg, Holland, Germany . . . not quite the Grand Tour, but it's how a lot of young men were introduced to Europe in

the 'forties. Following his discharge (with the rank of sergeant), he came to Anna Miller & Co., as third designer—a position roughly equivalent to that of third assistant cook under the chef, the chef in those days being the owner/manufacturer.

Anyone coming fresh to Seventh Avenue today might have a hard time establishing a connection to the Seventh Avenue of "those days." It isn't only that in the major houses the owner/manufacturer has been replaced by the designer/owner. Nor is it only that a contemporary designer is expected to be proficient in every aspect of dressing, day through evening, whereas in "those days," Seventh Avenue houses did coats and suits, or they did dresses, or they did sportswear, and they did them in the spirit of the Paris couture. The fact is, apart from 1940 to 1945—the years of the German occupation, when the couture was shut down—American fashion in any present sense simply didn't exist. With two great exceptions—Claire McCardell and Norman Norell, both of whom were partners in their own businesses—the whole concept of an American designer making clothes for an American woman living an American kind of life didn't really take hold until well into the 'fifties.

Before then, designers, even third designers, might be handsomely paid, but they were the boys—and the girls—in the back room. "We met no press, no store presidents, no store buyers. Our names appeared in no magazines. Two or three times a year we were sent to Paris but never to Chicago, never to the West Coast, rarely to Palm Beach."

One thing they could count on: A month's vacation when a collection was finished. "Often, you'd leave on the day of the opening. You were encouraged to go as soon as possible, one reason being that your clothes were changed all around. A store buyer would say, 'Well, that's a nice top. Put it with that skirt.' And that's how the order would go through."

Two events occurred around this time that began to lift Bill Blass out of obscurity. One: at Anna Miller, he was discovered. "As third designer, I had only a few models in the collection. But Nicky de Gunzburg, the Vogue editor assigned to the house, chose them for the magazine and asked to meet the designer . . . which didn't endear me to the other designers or to the manufacturer." But it got his name known.

The other breakthrough was triggered by Martha, proprietor of the Park Avenue store of that name and of a branch store in Palm Beach that was scheduled to show an Anna Miller collection. At Martha's suggestion, Blass was sent to do the show. A shrewd choice: "In many cases, if I didn't know the customers directly, I knew friends or relatives of theirs . . . so it became an amusing, social, fun thing as well as business. . . . The selling experience was phenomenal. I stayed in the store with Martha . . . watching her sell . . . and I learned one key thing: never sell anybody anything that isn't attractive on her. Sell her nothing, sell her somebody else's dress, but sell her something that's attractive and she'll stay with you." Even, he can tell you, unto the second and third generation.

In 1959, Bill Blass went to work for Maurice Rentner. Two years later, he was vice president. A decade later, he was "running the joint," and collecting, as he ran, the fashion industry's stripes of recognition, including three Coty Awards and membership in the Fashion Hall of Fame plus an honorary doctorate from the Rhode Island School of Design.

Although nowadays it isn't to sell but to benefit the local ballet or opera or art museum, Bill Blass still takes his show on the road. "Staying power in this business is keeping absolutely in touch—in touch with your customer." To be sure, no designer has made himself more accessible to the women who wear his or any other designer's clothes. He listens to women, observes how they live. And he follows through. "If I want to survive, I have to keep understanding what the public wants . . . anticipating what they need and giving it to them to discover for themselves. There was a time when women were saying 'Why doesn't anybody make a short black dinner dress anymore?' So I did." And it walked right out of the stores. As did the sexy little grey flannel tailored suit that nobody else was making anymore, either. And the ruffled dresses.

As we all know, nobody ever went broke giving 'em what they want. . . . And then there's the other old saying: you can't win 'em all. He hasn't. "The single most difficult period for me was the 'sixties. And, mind you, I was a good deal younger then. But I was still unable to relate my customer to the youth revolution. For the first time, clothes came from the street . . . overnight, you had to make clothes that were cut off to here, that were amusing, bizarre, but above all young. I survived by making crisp, attractive clothes that my customer also could relate to. And I certainly was not among the magazines' favorites during the oversized, voluminous period. All around the country, I found opposition to it. Women said, 'Look, I spend a fortune keeping my body trim, and the magazines are trying to force me into the biggest, most body-concealing clothes. I don't want them!' I had to make two statements . . . and the difficulty is, you can't be all things to all people. But I was attempting to make clothes that weren't so totally alien to my customers."

The Bill Blass customer is "a composite of about twenty women I know, coast to coast," of small size and no particular age. They are businesswomen, political women, community leaders . . . women whose houses he often stays at when he's touring a collection. Women whose husbands are also likely to be Bill Blass customers, to be friends that he dines with in town—the William Buckleys, the Ahmet Ertegüns, the William Rayners, the Peter Duchins, the Jacob Javitses—and has up to his Connecticut house on weekends. One fairly regular visitor says, "We go because we know we're going to have a wonderful, relaxed time. We don't do anything special—walk in the countryside, go antiquing, read, have dinner. The housekeeper usually cooks, but Bill can. He's a good cook, actually; he does a meat loaf—sensational! Frankly, I suspect he has a housekeeper because of the dogs." (The dogs, a pair of raucous, over-fond Golden Retrievers, spent one memorable day in town and have since been retired to the country.)

Other guests amuse themselves by changing around the furniture. It seems not to disturb him; very little does . . . least of all that his customers are as likely to pick up "sweaters from Perry Ellis . . . an Oscar de la Renta evening dress . . . a Mary McFadden . . . Who-parked-the-car pants. I don't think it's a point of confusion; it's a matter of individuality in dressing. . . . I find this a particularly healthy period in American fashion." ▽

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BOWEN'S INNER LIVES

(Continued from page 328)

protected them. Her stories are always realistic. She knew what a room looked like, whether it was in a cottage, a flat or in a great country house. She knew how people talk, how they posed, sulked, craved or presumed, yet she was as often an ornate Romantic; and Romantics have always been our most piercing psychologists. *To the North* and *The Death of the Heart* are among the finest novels of her generation. She was also a prolific master of the short story; the present collected edition runs to 780 pages.

Sir Angus Wilson has written an admirable introduction, indeed the best commentary on her genius I know. He speaks of her mastery of "the shape and form" of talk, her startling psychological insight and her powers of stylized vision. He thinks, rightly, that the Second World War brought out her fullest powers. It was a time when what people *said* could not match the experience. The finest stories of this period are "The Demon Lover," "Ivy Gripped The Steps," the extraordinary London landscape piece "Mysterious Kôr" and the militant comedy of "Careless Talk." Her short stories are not an anecdotal string of events. They vegetate and then suddenly arrest us by a crucial insight.

In "Sunday Afternoon" we hear something abruptly stated that is fundamental to her mind as an artist and indeed to her sense of history at the danger point of crisis. On an Irish lawn, a restless young girl is with her elders, dominated by an old aunt, and dismaying them by her determination to leave Ireland for London and to "get into the war." No more privileged protection for her; she wants to expose herself to the ordinary fate. She appeals to a middle-aged cousin just over for a few days' respite from the Blitz to take her side. His flat and its collection of valuable works of art have been destroyed. He had had the luck to survive. He doesn't care a damn, he says, about his losses: he is glad to be alive. Yet he refuses to side with the girl. He says:

> You may think you want an ordinary fate—but there is no ordinary fate. And that extraordinariness of the fate of each of us is only recognized by your aunt. I admit that her view of life is too much for me—that is why I was so stiff and touchy today. But where shall we be when nobody has a view of life?

That, not the loss of his things, is the real loss of the war. There are no "ordinary fates" in these stories; there are the losses of "a view of life" and the revelations they may chance to expose.

There are stories of childhood, the rich, the shabby, the haunted, the loved, unloved, and half-loved. All, short or long, are studied in their texture. Obliquely they insinuate family histories in which generations see their manners outmoded. Elizabeth Bowen cuts through such things to the core and yet retains our sense that our lives have a private landscape and vision. She is a private woman and a poet. Nothing is to be taken at face value. In "Look at All Those Roses" a violent father has crippled his daughter (she is called Josephine). She is cared for by her mother. The father has disappeared. Because of guilt, hatred or fear? Perhaps; but what else? The answer is devastating:

> A man in the wrong cannot live where there is no humanity. . . . Men cannot live with sorrow, with women who embrace it. . . . Men dread obstinancy, of love, of grief. You could stay with burning Josephine, not with her mother's patient exalted face. . . .

Yet more is involved than that. It has an alarming meaning for another woman who is at odds with her own lover and who listens to the story, a meaning that creeps into her own life. Worse: we casually hear the village rumour that the brutal father has not gone away! It may be that the patient, exalted mother had murdered him. And, in that sense, will always be there.

In their concentrated and elaborate Jamesian way, Elizabeth Bowen's stories are novels that have been split open like rocks and reveal the glitter of the naked crystals which have formed them. ▽

SPLENDOR BY THE SEA

(Continued from page 330)

the main house, bordered by a froth of oleanders, is the pavilion that serves as guest and pool house—a dream straight out of the Arabian Nights, designed by Australian architect Alan Jones, who also expanded the main house. At its heart is a Persian *qubbah*, a pleasure palace of a room (wonderful for parties), adorned with exquisitely detailed murals painted by French artist Jean Dumas, that were inspired by a book of Persian miniatures.

Throughout the main house and the pool house there is a treasury of Orientalist paintings (done by early nineteenth-century French painters, and dealing with life in the Middle East), collected by the Marcie-Rivières on their world travels, and a mixture of beloved objects—some that have traveled as extensively as their owners. Designer François Catroux created the low, oversized sofas and the handsome beds throughout—the kind of comfort and style that is so typically his.

Because a flower garden is hard to cultivate here, Jean-Pierre decided on flowering shrubs instead—especially bougainvillaea and white oleanders. On the terraces, there are masses of potted geraniums, and large basil plants in pots. "There is a belief in this part of the world that basil is very effective at warding off mosquitoes, and so far we've found it to be true," Jean-Pierre said. He also has supervised the transporting and planting of a small forest of young pine, cyprus, eucalyptus and olive trees scattered over the hillside. "And we grow our own vegetables and herbs; our feeling is, 'if you want to eat it, you have to grow it.' " ▽

THE WRITER'S TALE

(Continued from page 328)

the recognition that our emotions have an architecture which distinguishes us from others.

I was certainly influenced by Dickens a little when I was young because I am interested in the way people project their fantastic self-imagination; by Irish writers like O'Connor and Liam O'Flaherty; by Russians who were not bound by clock time and arbitrary plots and by their "strange" sense of the lost hours of the day; by Hemingway's use of real rather than novelised speech—people rarely answer one another in ordinary talk and have a "poetic" delight in repetition: it makes them important. Yet no one can possibly resemble the writers who influence him. The short-story writer has to master the art of leaving out; he invents imaginary selves. A casual overheard phrase—"I keep myself to myself"—started me writing "Sailor." A flutter of tiny waves on a quiet sea started me thinking of "On the Edge of the Cliff." One carries around with one a huge collection of unoccupied characters who beg to become stories and to be justified. The sight of a woman catching a flea in a pub was the beginning of "Things as They Are."

Kipling, D.H. Lawrence, and Conrad seem to me the finest of English short-story writers, and George Moore's "Celibates" absurdly neglected. It must be remembered that after Sir Walter Scott's "The Two Drovers," the immense influence of the great English novelists in the nineteenth century often turned the short story into what looks like the discarded chapter of a novel and that, consequently, in Great Britain we had a much later start than the Americans who had fewer novelists. They also benefited by belonging to a society more open than our own. They had a classless vernacular which came to us late, and a native interest in cunning, exaggeration and fable; they knew that everything depends on the opening sentence which sets the tone and not—except in O. Henry, as in some Maupassant—in the payoff.

In my generation, stories like H.E. Bates's "The Mill" and many of Elizabeth Bowen's break new ground. In "Fireman Flower" William Sansom showed we had ornate fantasies of our own. We have been strong in travellers—Stevenson and Maugham, a master in Conrad, and continuing the tradition of "abroad" we now have Nadine Gordimer, Doris Lessing, the brisk and witty Paul Theroux (an American-Londoner) and Mavis Gallant, Frank Tuohy, Olivia Manning and V.S. Naipaul with their searching evocation of post-war foreign exile, and the fatalistic yet robust India of Ruth Prawer Jhabvala. The gifts of writers like Elspeth Davie, Susan Hill, Muriel Spark, and Edna O'Brien speak with the language of the times. I find William Trevor outstanding, particularly in a terrifying Irish story like "Attracta"—in which we see the effects of the memory of old violence. He moves to a subtle or to an arresting moral change in his people. And in young Mr. McEwan we have an original explorer of the scenes of seedy porn and adolescent delinquency who has a remarkable command of styles and design. I could mention many others, much younger than myself, whose talents show that what has been called "the modest art" is vigorously original as it explores what goes on in their generation. Our strange British deficiency is the disappearance of our humorists. For that, I suppose, we must blame contemporary deadpan anxiety but I do not think we should use that as an excuse for not being robust in the laughing imagination. In America, the occasional short writings of Saul Bellow have it. We once had it. Our times are not short of congenial, posturing hypocrites, con-men and enduring fools. ▽

Entertaining: Tips and Treats

By Sandi Cushman

YOU KNOW HOW PERFECT FOOD LOOKS ON TV COMMERCIALS? GOOD ENOUGH TO EAT—EVEN IF IT ISN'T. THAT LUSCIOUSLY GLAZED TURKEY MAY HAVE BEEN SHELLACKED, THOSE PERFECT PEAKS OF WHIPPED CREAM MADE WITH A DAIRY SUBSTITUTE. ZENJA CARY, RIGHT, OWNER/PRESIDENT OF CARY KITCHENS, A FIRM THAT SPECIALIZES IN FOOD IDEAS AND VISUAL PRESENTATIONS FOR THE MEDIA—ALSO HAS IMPRESSIVE TRICKS FOR MAKING YOUR PARTY FOOD LOOK AS WONDERFUL AS IT TASTES. HERE, SOME OF HER NEVER-TOLD-BEFORE TRADE SECRETS:

● Taking a tip from the *nouvelle cuisine,* less is more. Use larger dinner plates for a sparser look; much more appetizing than a smaller plate crowded with food. Foods, like flowers, look best arranged in odd numbers—in threes, fives, etc. And don't be afraid to leave space between foods on a serving platter—not every inch has to be filled or garnished.

● Some of the best containers for vegetables, other foods, are other vegetables, hollowed out. Examples: baked acorn squash to hold mixed vegetables; a raw cabbage to serve cold pasta salad or crudités, pepper halves to hold a dip, a pumpkin as a colorful, natural tureen for soups or stews, or for pumpkin and ginger mousse.

● Delectable vegetable garnishings to be used with meats, fish:

Fanned-out vegetables—radishes, scallions, cherry tomatoes, cut through their centers almost to their bases then spread out.

Stuffed small whole vegetables—mushrooms, Brussels sprouts, cherry tomatoes filled with purées of peas, onions, carrots, string beans. Prettier when filled using a pastry tube.

Julienned vegetables—especially easy to do in a food processor—matchstick-thin slices of zucchini, broccoli stems, carrots, parsnips.

Small bundles of vegetables—string beans tied with a scallion leaf, very thin asparagus tied with a leek leaf or slender bacon strip.

● When a dish is a surprise to your guests (maybe it's under a crust), garnish it with one of its main ingredients—a fluted mushroom on a mushroom quiche, for example, broccoli buds on a broccoli quiche.

● Serve tartar sauce or cranberry sauce in a lemon hollowed out and carved to make a little basket.

● Spareribs (always hard to serve attractively) look like a glorious crown roast when you cut them into individual serving pieces, stand them up in a straight-sided bowl and fill the center—to hold them—with steamed cauliflower, broccoli, baby carrots, mushrooms, or with a wonderful savory pilaf.

● Instead of the traditional parsley garnish, use celery leaves, beet tops, chicory, or sprigs of dill.

● For better-looking pie crusts, stick them in the freezer to harden slightly before you bake them. Their fluted edges will hold better.

CLIP-ON COLOR

Colored spotlights—small, compact, discreet—are the newest way to highlight and dramatize a painting, a plant, a centerpiece (or even favorite guests if you can bathe them in a pink glow), and one of the best versions we've seen is the Red Roof low-voltage Pinlight that clicks on to low or high beam in one of four colors—red, yellow, blue, or green—depending on which clip-on color filter (plastic disk) you use in front of the bulb. From Manhattan Ad Hoc Housewares, 842 Lexington Avenue, NYC. About $55.

SEEN AT RECENT DINNER PARTIES:

● A whole dinner served totally on glass dishes, on top of a mirrored table. But a clear, brightly colored tablecloth that underscores but doesn't compete or blend with the food's coloration would work just as effectively with glass dishes—especially with the glitter of individual round mirrors as place mats.

● Instead of ordinary bread or rolls, a cloth-lined basket of cornbread sticks and popovers, served with a huge bowl of crab chowder for a Sunday night supper party.

● Surrounding a platter of seafood—a garland of lemon leaves (a circle of separate, overlapping leaves) studded with kumquats and wedges of fresh lemon.

● A clear glass bowl filled with cherries, strawberries (or any jewel-colored fruit in season) as a stunning centerpiece that doubles as a no-work dessert.

IT'S NEW AGAIN

The fun and zaniness of a party with a THEME. One recent revival we've heard of: A Saturday-night treasure hunt in New York where guests, grouped into teams of four, were given a list of items to find all over the city—a "Playbill" of a Broadway hit, a subway map, a hotel room-service menu, etc.—and the first team back was rewarded with bottles of the best California champagne. Runners-up got a jug of wine each, then everyone settled down to a cold buffet at 11:00 P.M. provided by the hostess who had stayed cozily at home. One of the musts if this kind of party is really going to succeed: the right guests. Not everyone is going to welcome the idea of scurrying around the city after dark. So choose your guests with care.

Talking about... Art

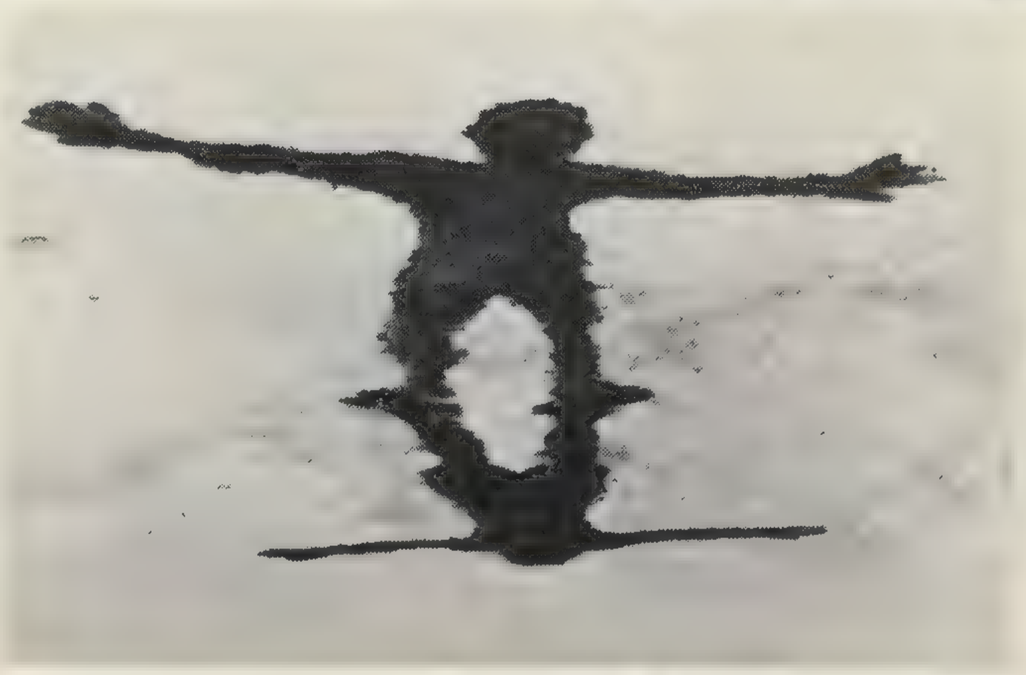
Two big shows point art's direction... in paint, video, even slides of sites

By Barbara Rose

Two giant surveys of contemporary art, *Directions 1981* at the Hirshhorn Museum in Washington, DC, and the Whitney Museum of American Art's *1981 Biennial Exhibition* in New York, afford an overview of what is, as of this moment, *le dernier cri.* Although the Hirshhorn show, curated by Miranda McClintic, concentrates on younger and lesser-known artists, it attempts—as does the Whitney's—the broadest possible survey of what's happening in art today. This means photographs, video, and three-dimensional environments, as well as paintings. The Whitney goes the Hirshhorn one better by including a slide show of site sculpture.

Some of the best of the "new" Americans—at NYC's Whitney Museum of American Art: top right, an untitled oil by James Rosenquist, 1980; middle right, "Portrait of Richard Whelan and a White Cup," 1980, oil on photograph by Duane Michals. And from the Hirshhorn Museum in Washington, DC: below left, detail of "Man and Mountain I," 1978, by Lita Albuquerque—a photograph of her work in pigment on the desert floor, Death Valley, California; below right, Rosemarie Castoro's "3 X 7 = 21," 1980, of 24-gauge galvanized steel; at bottom, Debora Hunter's untitled photograph from her "Hospice Series," 1980.

"Strange and shocking images, novel effects"



Focusing on work done in the last two years, Whitney curators John Hanhardt, Patterson Sims, Barbara Haskell, and Richard Marshall combed the country for geographic representation. While the Hirshhorn show includes foreigners, the Whitney's has only Americans. Beyond this, all the young curators seem to favor strange and shocking images. Both shows are full of novel effects, weird juxtapositions, enigmatic signs and symbols. In both, there are some outstanding works: Rosemarie Castoro's charged, intense sculptural environment—shown, *far right*—reveals an accomplished artist who has never received the recognition she deserves. New work by Richard Diebenkorn, James Rosenquist, and Joan Thorne at the Whitney, representing three different generations, shows the continuing vitality of mainstream painting: their art has not lost touch with the universality of the Western tradition to pursue the more personal issues of obsession, compulsion, and rebellion. It remains to be seen whether artists ambitious enough to challenge the past in its own terms rather than running away from art history are, in the long run, more "far out" than those who attempt to look original by being outrageous. The Whitney's *Biennial* runs through April 5; *Directions 1981* at the Hirshhorn runs through May 3.

BARYSHNIKOV

(Continued from page 325)

from *Le Corsaire*, in which he demonstrated his miraculous grand pirouette—ideally balanced at a right angle to the stage—the cries of "Bravo" seemed to shake the painted vaults of the theater, threatening to fell the chandeliers and crack the layers of gilding. Not quite ten years earlier, the same kind of enthusiasm had greeted Rudolf Nureyev's brilliant graduate performance of the same pas de deux. The animal magnetism that Nureyev's body unleashed had not been seen by the Kirov audience since the time of Vakhtang Chabukiani, the illustrious virtuoso of the thirties. His Tartar temperament imbued Nureyev's dancing with electric energy.

Baryshnikov's image was nothing of the kind. In *Le Corsaire* he looked less like a slave consumed by love than like a young ephebus overflowing with the joy of youth and a somewhat ambivalent sexuality. His main attractions were an almost incredibly pure classical technique combined with infectious charm. Baryshnikov passed lightly and seemingly spontaneously from one movement to another; it was as if his body were composing the choreography on the spot, stripping away the patina of the usual *morceau de virtuosité* seen in performance after performance. Baryshnikov created the rare impression of a body dancing itself, without instructions. His superb coordination, balance, precision, and musicality were inborn, merely polished by training. These qualities can be mimicked with good schooling and constant refinement, but the imitation is never a match for native gifts. Misha's purity of technique recalled Yuri Soloviev, a phenomenal Kirov virtuoso of the sixties, but in artistry Soloviev suffered in comparison.

While Nureyev evoked associations with Chabukiani among the old-timers, an analogy with Vaslav Nijinsky came to mind in Baryshnikov's case. Legends about Nijinsky, his fabled leap across almost the whole of the Maryinsky stage in the *Blue Bird* pas de deux, still stirred the imagination of the Kirov habitués. The legendary name was tossed around the lobby after Baryshnikov's debut, capping off the overwhelming enthusiasm.

In the audience that evening was Elizaveta Time, the first Cléopâtra in Fokine's *Egyptian Nights* and a living witness to the Russian ballet throughout its years of glory. I asked her whether Baryshnikov's technique and artistry reminded her of Nijinsky. The venerable lady, who had not left her place even during the entr'acte, answered: "You can believe me, my friend, Nijinsky never danced like that and did not possess such devastating charm. In my time, there weren't any virtuosi on a level with Soloviev; it's all talk how they twirled around fifteen pirouettes at a time, and did *entrechâts douze.* No one in my memory danced the way this boy dances."

Baryshnikov's career began with the aura of a legend in the making, and that nimbus has surrounded his every subsequent step in Russia and the West.

Baryshnikov, in fact, presented something of a problem, because he could not easily be cast into any line of balletic *emploi,* about which Kirov regulations were strict. A dancer's physical appearance, not only his technical capabilities, led to his use as either a *danseur noble* or a *demi-caractère.* Musculature also played a decisive role. Softly curving, longish "Apollonian" muscles indicated a lyrical-romantic *emploi.* A "Herculean" build with more prominent muscles would put the dancer into the heroic repertoire.

The same was true for ballerinas. Those known for their flowing line and fluid hands were permitted to dance *Swan Lake,* but rarely *Giselle.* The latter demanded soaring leaps and independent, expressive hands. Irina Kolpakova danced Giselle but never Odette; Alla Osipenko was a superb Odette but never a Giselle. *Emploi* was thought to preserve the integrity of a ballet style, whether Romantic *(Giselle* and *Les Sylphides)* or "classical" (Marius Petipa's *Swan Lake, La Bayadère, The Sleeping Beauty*).

At the Bolshoi, these rules were treated comparatively nonchalantly. True, Maya Plisetskaya, an incomparable Odette, never danced Giselle (which would have been miscasting); but she did appear as *The Sleeping Beauty*'s Aurora, though her unique gifts and the particular demands of the role were incompatible. At the Bolshoi, the soubrette Ekaterina Maximova appeared in *Swan Lake,* the romantic ballerina Natalia Bessmertnova as Kitri; but such liberties were impossible at the Kirov. Konstantin Sergeyev, who'd been the ideal *danseur noble,* was especially careful in enforcing the restrictions of *emploi.* He upheld Petipa's principle that mastery ought to be revealed within specific stylistic confines. The narrower they were, the greater the challenge and the more effective the result.

The specifications for men were strictly defined. *Danseurs nobles* must be tall, have large facial features, broad shoulders, long arms, and a regal bearing. *Giselle, Swan Lake,* and *The Sleeping Beauty* called for sovereign demeanor and elegance of movement. Konstantin Sergeyev and Vladimir Preobrazhensky in the thirties and forties, and Vladilen Semenov and Yuri Soloviev in the sixties, were famous cavaliers.

Technique was not a factor in the roles Baryshnikov might perform, since his seemed, quite simply, to have no limits. With his pliant, elongated muscles and soft *plié,* he seemed well suited to a lyric-romantic *emploi.* On the other hand, his short stature, childlike face, with its wide expressive range, and his generally playful disposition seemed to indicate *demi-caractère* possibilities. But his body was too perfect a classically polished instrument to be limited to the *demi-caractère* repertoire (of which the buffoon in the Soviet version of *Swan Lake* is an example). It would have been like asking Maria Callas to sing nothing but Puccini operas.

Baryshnikov was difficult to categorize for another reason: he was exceptional. He stood out among the first-class dancers of the Kirov stage for his astonishing energy and bewitching speed of execution. According to Kirov old-timers, the legendary Vaslav Nijinsky had similar problems with *emploi.* For a romantic hero or *danseur noble* (and in the early 1900s the repertoire was exclusively romantic), he was somewhat stocky, his legs too short, his calves and thighs too developed. Many of his contemporaries, choreographers Fedor Lopukhov and Mikhail Fokine, for instance, felt that he was not a lyric-romantic dancer. The stories of Nijinsky's brilliance in *Giselle* may be part of the legend Diaghilev helped to create. Nijinsky's phenomenal technical gifts alone—his rare *ballon* and his beats—would have guaranteed his singularity. But it was his idiosyncratic, almost grotesque expressiveness that made him truly remarkable. Even for Anna Pavlova, usually hostile to "Diaghilev's pet," he remained unsurpassed as Petrouchka, as the slave in *Schéhérazade,* or as the Faun in *L'Après-midi d'un Faune.*

In his autobiography, *To Dance* (Knopf, 1978), Valery Panov points out Baryshnikov's "strangeness" as a dancer at the Kirov: "Even he was just different enough from the proper Kirov forms to have prompted derision when he first joined." Baryshnikov infused ordinary strings of steps with new vitality, which confused or even annoyed his colleagues at the Kirov. Some established soloists complained that they could hardly follow his darting around and others that Baryshnikov had nothing but a perfect technique.

It was, in fact, the perfection of his technique which constituted Baryshnikov's individuality at the outset of his career. Panov, Dolgushin, and Nureyev, on the other hand, gave classical roles a personal interpretation, which compensated for their technical imperfections. In spite of his inadequate training, Nureyev immediately became a principal dancer, with the support of the leading ballerina of the Kirov, Natalia Dudinskaya, due to his strong and original performances in leading roles. Nureyev had not really absorbed the principles of the Russian school in the relatively short time—three years—he spent at the Vaganova School. Once in the West, he would switch, with characteristic eclecticism, to the English style.

But Misha flawlessly embodied the Russian principles. His training had endowed him with the absolute precision in the positioning of the head, arms, and legs distinctive of the Russian school. Baryshnikov's phenomenal technique has never been surpassed. His incredible grand pirouette recalled stories from the twenties of Vakhtang Chabukiani's legendary, seemingly effortless turns. And the abandon with which Baryshnikov executed double *tours* in the air and *rivoltades* reminded many Leningrad balletomanes of the young Alexei Yermolaev (current Bolshoi star Vladimir Vasiliev's former teacher). But from the beginning Baryshnikov's art displayed another distinctive trait—perfection that somewhat precluded emotional involvement. ▽

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V.S. PRITCHETT

(Continued from page 327)

and say, 'That's how I earn my living.' The notion that they are doing their work justifies things by definition.

"One thing I think English society is not is what they call bland—one does not really restrain oneself much in talking in England (no doubt we have other conventions which are invisible to ourselves). For example, if a friend of mine has a heart attack, that is what I say has happened to him; Americans say he has 'a heart problem.' Nothing to me is a 'problem.' The word 'problem' is a great ruling word in America which is a very interesting one because it indicates a different psychology; a problem is something you have to solve, and the notion of any mishap in life being insoluble is unacceptable to them. There is a way round a heart *problem,* not so round an *attack.* It's the psychological rather than verbal difference that interests me."

On criticism:
"I used to write criticism to earn my living. When you are a young writer people say how marvelous your books are, but no one ever buys them, so the easiest thing seemed to be to start book-reviewing. Then suddenly that gets a grip on you, and I think that an imaginative writer is liable to bring the same sort of attitude of mind to his critical writing as he brings to his imaginative writing and noticeably write differently from a professional critic who does nothing else but that. Risk is everything to an imaginative writer, he takes risks that the settled critic cannot.

"I am on the writer's side in the sense that when writing a story I have to be at the tip of my pen trying to work this damn thing out as I follow the painful progress of the pen across the page, I find myself following the writers I read in very much the same frame of mind. I read very slowly. The result is that I am as it were following on foot. If he is obviously no good I don't follow him very far, but I do take those initial steps with him. I am companion rather than observer.

"I have a fantasizing mind, which I often regret. I am bad at argument, and can't think things out. I have to feel them out, and that is a reason for writing in the first place."

On the avant-garde
"There isn't necessarily an avant-garde in every generation. The great avant-garde period was from 1890 to 1920. Prose style became highly visual and arresting, quite outside Victorian conventions. Sentences became staccato or stream of consciousness. The 'thirties were politically avant-garde. Since that time there has been no genuine avant-garde. There are certain short-story writers who insert a sort of slab of psychiatrist's report into a story. I would regard that as a crime. They would suggest that this is a new way of writing. An avant-garde does not burst onto the scene. People with revolutionary ideas are also traditionalists—that is to say they plant their ideas, but it is on the hope of continuing a very live tradition. I myself would not like to be identified with the avant-garde of the 'twenties. It's not that it was insincere, it was just fatal. I lost my own style to them. I had to unlearn it afterwards. I hope in America to lose some more bad habits—I've lived long enough to have a lot of them."

On modern life and its arts
"I think the written word is in a very bad way today because of the predominance of visual media, which have displaced it. Fragmentation, which exists in art to such a frightening degree, is in some way a response to this. In almost any kind of television program you look at, either a commercial or a masterpiece, if you made the picture stand still for a moment you would see that it is a mass of fragments; then suddenly those fragments move, the first are forgotten or become smaller, and they do so before your eyes.

"Just as the early cinema copied the theater and looked ludicrous, television is copying the page and being equally ludicrous, slowing it down or racing through it.

"However, life is short and art is long. If television is going to stay, then in time someone will come along who can do something rather well with it. At present it dashes through people's lives and emotions each evening in a meaningless way.

"But I don't think that television has a great effect upon the way people deal with problems in real life. People also said of the cinema that it falsified emotion; but they also thought it falsified people's real life. I don't think art has that kind of power." ▽

MAKEUP COLOR

(Continued from page 304)

effect after dark, makeup artist Paul Gobel's idea: cut off a short piece from the narrow end of each strip of false eyelashes (intended for the inner corner of the lid); attach these with Duo eyelash adhesive to the *outer* corners of your eyes—lashes will cast pretty shadows on your cheekbones. For fun at night, you can also add a dot of the dark adhesive to your cheek as a "beauty mark." Another of Paul Gobel's quick eye-makeup tricks—to add polish and shimmer to a P.M. look: Apply a smudge of opalescent highlighter directly above and below the pupil of the eye at the base of the lashes. This brings out eyes, makes them look larger.

There's new ease to getting the most from your mouth as well. Chanel, for example, makes a nifty little tool called Crayon Contour des Lêvres, which has a colored pencil (Sienna) at one end, a lip brush at the other—perfect accessory to toss in your bag. A lip pencil can improve lip shape; it also helps to prevent possible color seepage into any fine lines around the mouth. An excellent one to try is Almay's long-wearing, hypoallergenic Gentle Color Lip Liner. As for filling in with marvelous color, it's a vintage year. Elizabeth Arden has come out with thirty-eight shades of LipCreme in a great new formula which gives high coverage and luster with a non-greasy finish. Frances Denney has a range of Performing Care lip colors, out next month, in lipsticks and a new lipstick-pencil form. The lipsticks are in a new, longer-lasting, non-drying formula and come in two finishes—matte or cream. The lipstick-pencils are glossy—sheerer, easier to control.

As for color, the lighter, subtler, softer colors look newest. A side benefit for any woman who has less than very white teeth is that the new paler, softer shades are more flattering. An over-bright lipstick draws attention to less-than-bright teeth. To get the longest wear out of any lipstick: apply opaque color first, a pearlized version or gloss on top. ▽

MAKEUP BASES

(Continued from page 300)

finish will be. To achieve that finish doesn't mean using base all over the face; there's nothing more fake than one-color skin. It does mean wearing base where you need it—to even out and/or to correct a patchy skin tone (sallow or reddish areas); to hide small flaws, blemishes; to smooth out fine lines—and always applying base with a cotton-tip stick or a sponge to avoid using too much (another common mistake). Taking away is messy, time consuming; you can always add.

The better the skin, the thinner the base formula should be—the translucent liquid kind (the Shake-It idea) and gels are the thinnest; the latter tend to be tightening/firming as well. (The Erno Laszlo Institute added a pHelitone Gel to their carefully restricted range of products over a year ago, giving the same minimal cover but more color and moisturizing benefits.) For the best skin, there are also "mini-bases," like Clinique's Colour Rubs, extremely sheer tints to be used either as a base or—more often—as a blush or highlight.

For acne-prone/troubled skins, there are bases that aren't just in the "cover-up" business. They *work*. Almay's Pure Beauty Foundation Lotion for Oily Skin is one. It is classified, through dermatological testing (along with Almay's makeups for other skin types), as a "non-comedogenic cosmetic": it discourages breakouts, is oil-free, hypoallergenic, and unscented, too.

For the "normal" combination skin, emulsified—or "moisturizing"—bases continue to improve each year. One example: Chanel's newly reformulated, non-occlusive Teint Natural Liquid Makeup, which delivers a more matte finish, comes with a spatula and angular sponge—the angles make it possible to refine and even "contour." Next month, Elizabeth Arden introduces a highly moisturized base, Liquid Perfection Makeup; it is light in texture, has a built-in ingredient to prevent color build-up and/or change, gives maximum coverage with a minimal amount.

There's more beneficial base news from Christian Dior, who took five years to test Teint Dior, a new moisturizing makeup and treatment combined. It gives superb "finish," but there's more to this base than meets the eye: a polysaccharide ingredient (extracted from seaweed), for instance, delivers a "sliding" effect so that the very minimum amount (one fingertip dip) goes a long, long way. There's a high solar (UV) filter, SPF 7, included for maximum environmental protection, plus a plethora of softening/moisture retainers (wheat-germ oil, D panthenol).

Teint Dior epitomizes the progress made in base products for another reason, too: it's a refreshing new interpretation of skin tones. Each basic shade (very fair/fair/medium/dark) has two versions to use: a beige for day (Sheer, Light, Medium, Deep, according to skin tone), a coordinating rose-toned one to use in different lighting (at night), different seasons (over a light summer tan), different latitudes (the lower the latitude, the more flattering the natural light). Or to "lift looks" when stress or sickness has left you looking wan. ▽

Wear base only where you need it—there's nothing more fake than one-color skin

IRIS MURDOCH

(Continued from page 329)

write a novel that's a work of art and if ideas obtrude too nakedly, if they are not sufficiently incarnate in the story and the people, then it's likely to be a bad work of art. I am certainly not a philosophical novelist. But since I have ideas in my head, these ideas occur through the characters as my preoccupations change."

One persistent preoccupation is with water: it is almost a character in *Nuns and Soldiers.* "A very deep obsession," she says. "I feel it's my element and also, of course, a vast image of power and danger. Water is both dangerous and destructive but also cleansing and represents reconciliation and spiritual salvation. I wrote a novel about fire once, which I took very great trouble with, and I would sit in the Bodleian Library with the firemen's journals piled up round me. I learned a great deal about fire prevention, but that novel didn't work."

Another preoccupation—evil. "I think evil is the self-assertion of the human ego, which in a civilized situation—or in a situation where people have a benevolent temperament—is suppressed. It's a fundamental base of human life. What's interesting is the way ordinary people can be taken over by it: *people* ran concentration camps. Evil can, in fact, become a kind of duty and part of ordinary life. I see life as a sort of pilgrimage in which the task is to become unselfish and to change a tiny bit (I think it's very difficult to change) in the direction of looking away from oneself. Art is very much connected with the overcoming of the ego, both in the artist himself and in the enjoyer of art. If you love art, then you are practicing something unselfish, being open to the world, which is part of the battle against evil. I think that one must fight all the time."

In *Nuns and Soldiers,* the character Anne, recently out of the convent, defined her fight as an attempt "to refuse false gods, to undo the self, a little every day, like picking off leaves or scales. . . ."

If evil is intrinsic to human nature, so is the rejection of evil. Murdoch takes hope and comfort from the fact "that tyrannies break down, wars end, and in general, one might feel that the human spirit can't be crushed. People want good things—freedom and peace and tolerance. With technological progress, there could be tyrannies where people's minds become so degenerate that they would in the end stop wanting the things that seem natural. But people won't stand evil of a certain degree after a certain period. And they have a perennial search for happiness. There's a kind of power in the simplicity of this desire, which keeps people sane and freshens life." ▽

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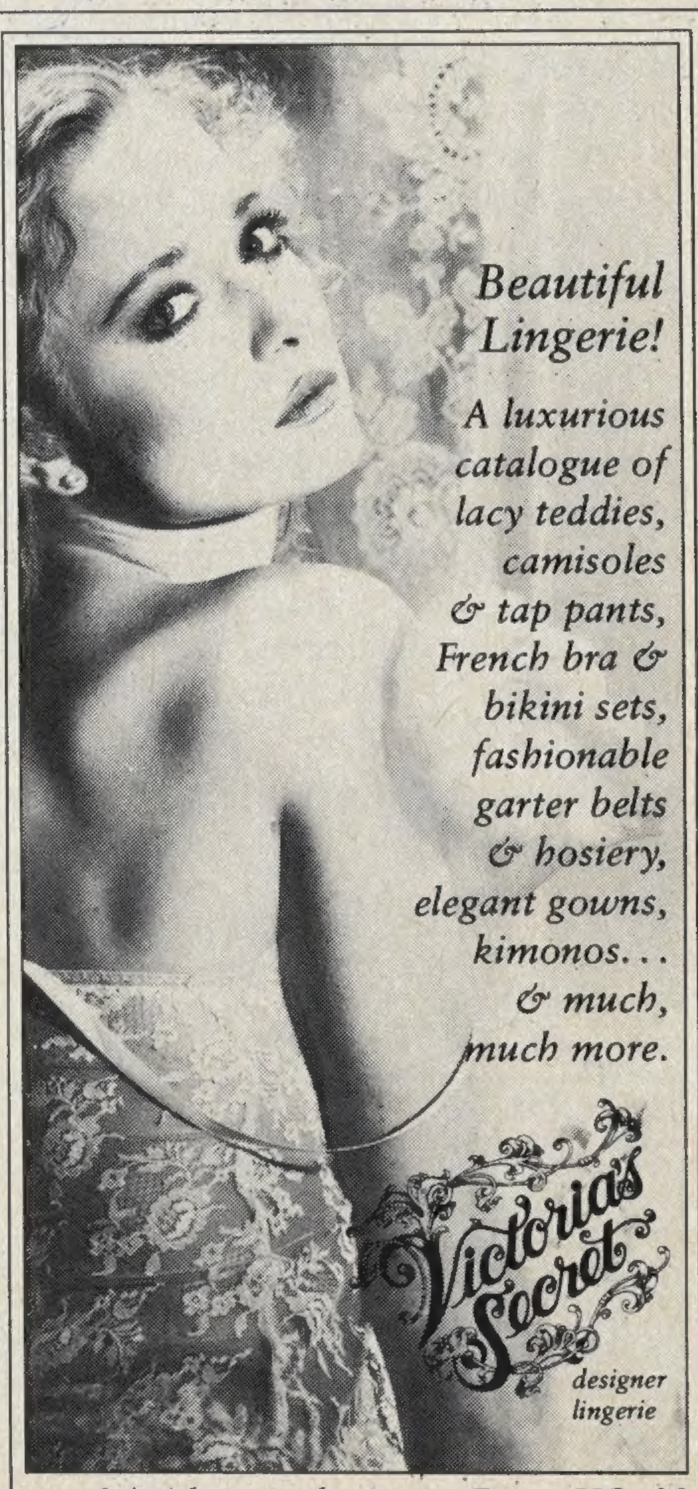

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FASHION INFORMATION

Page 86: *Cover details:* Ralph Lauren cotton interlock T-shirt and cotton poplin windbreak. Bloomingdale's; Polo/Ralph Lauren, Palm Beach FL; Hudson's; Harold's, Tulsa OK and Dallas. Jody Morlock earrings at Patricia Field, NYC. **Page 276-277:** Shirt, about $200. Macy's, Herald Square; Saks-Jandel; House of Burgess, Key West FL; Ultimo, Chicago; Bullock's, Las Vegas; Maxfield Bleu, Los Angeles. Bangles are also available in sterling silver and priced accordingly. **Pages 284-285:** Hot Sox tights. Available at fine stores. **Pages 286-287:** Hot Sox at fine stores. . . . Le Bourget panty stockings at Basuli, NYC; Cha Chas, Dallas; Champagne & Lace, Phoenix; Jona, Studio City CA. **Page 290:** Earrings, F. B. Durland. Bergdorf Goodman. Belt, Ellen Ruth Levy. To order from Ellen Ruth Levy, NYC. Bracelet, Cathy & Marsha for Catherine Stein. Yves Saint Laurent shoes. Saks Fifth Avenue; I. Magnin. **Page 291:** Earrings, Isaac Manevitz for Ben-Amun. Bloomingdale's. Bracelets, F. B. Durland. Bergdorf Goodman. Shoes, see information page 290. **Page 292:** Jerry Kott earrings. Morris Moskowitz belt. Saks Fifth Avenue, NYC; Neiman-Marcus. Cuff, F. B. Durland. Bergdorf Goodman. Bag by Bobby Breslau, NYC. Made to order. Bottega Veneta shoes, NYC and Beverly Hills. Man's suit by Country Britches. **Page 293:** Earrings, Raven by Karen Sebiri. Bonwillum Designs bracelet. Bloomingdale's Cul-de-Sac. Belt, Ruza for Elegant. The Pants Pub, NYC; F. B. Ltd, Frontenac MO. Shoes, Bottega Veneta, NYC and Beverly Hills. **Page 294:** Earrings, Raven by Karen Sebiri. Bracelet, Jerry Kott, see information page 299. Shoes, Bottega Veneta NYC and Beverly Hills. **Page 295:** Jacket and pant fabric, Gandini. Blouse fabric, Rainbow. Earrings, Kenneth Jay Lane. Lord & Taylor. Shoes, Yves Saint Laurent. Saks Fifth Avenue; I. Magnin. **Pages 296-297: 1.** Earrings, F. B. Durland. Bergdorf Goodman. Belt, Ellen Ruth Levy. Gindi, NYC. **2.** Earrings, Raven by Karen Sebiri. Morris Moskowitz belt. Bracelets by Victor Carranza. **3.** Belt by Ruza for Elegant. **4.** Wool/silk gabardine by Luigi Boggio Caserio. Turnout available with pink metallic leather quilted rope belt by Mary McFadden (not shown), about $120. Martha, Palm Beach and Bal Harbour. Also to order at Saks Fifth Avenue; Balliet's. Earrings by Jody Morlock, see information page 348. Bracelets, Cathy & Marsha for Catherine Stein. **5.** Raincoat, sweater, and pants also at Lewins, Wichita KS. Earrings, Raven by Karen Sebiri. F. B. Durland bracelets, see information page 291. Shoulderbag by Bobby Breslau. Men's suits, left, by Van Gils. . . . right, Lee Wright for Lanerossi. Men's glasses, Sanford Hutton for Colors in Optics Ltd. **6.** Guy Laroche sweater. Omega belt. Bonwillum bracelets, see page 278. **Page 298:** Earrings, Ken Begun. Bergdorf Goodman. **Page 299:** Earrings, Jilbari Designs. Bergdorf Goodman; Pegasus, Philadelphia. Bracelets, Jerry Kott. Bergdorf Goodman; Ultimo, Chicago. Morris Moskowitz belt. **Page 302-303:** Valentino cotton safari jacket. (Fabric by Taroni.) **Page 311:** Jody Morlock earrings. Patricia Field, NYC. Beene Bag sandals. **Page 312:** Cotton/-nylon velours top. Shoes, Joan & David. Ann Taylor. **Page 313:** Rayon knit blouse. Woven wool crêpe pull-on pants. Earrings, Elisabeth Smith for Kruger Gallery, NYC. Maud Frizon pumps. Maud Frizon, NYC; Mr. Jay, Millburn NJ. **Page 314:** Silk fabric by Gandini. Earrings, Ken Begun. Henri Bendel. Bracelets by Cara Croninger at Artwear, NYC. Shoes, Walter Steiger. **Page 315:** *Above:* Jacket and polyester top, Claude Montana per Gibo. Pants, Claude Montana pour Ideal Cuir. Earrings, Jerry Kott. Bergdorf Goodman; Ultimo, Chicago. Trimfit panty stockings. Shoes, Andrew Geller. . . . *Below:* Silk crêpon by Corisia. Earrings and cuff, John Gordon. At Bergdorf Goodman. Panty stockings, Geoffrey Beene for Bonnie Doon. Shoes, Mario Valentino, NYC. **Page 316:** Acetate/viscose skirt. Earrings by Yves Saint Laurent. Panty stockings, Hanes Hosiery, at fine stores. Shoes by Rossetti, NYC. **Page 317:** Earrings, Sheila Teague at Detail, NYC. Patricia Von Musulin cuff at Kruger Gallery, NYC. Burlington Hosiery, at fine stores. Walter Steiger shoes at Henri Bendel. **Pages 318-319:** Earrings, Ken Begun. Henri Bendel. Bracelet, Ken Begun. Bergdorf Goodman. Panty stockings, Electric Sok! Shoes, Vittorio Ricci NYC; Joseph Shoe Salon, Chicago. **Page 346:** Steve Vaubel earrings at Artwear, NYC; The Front Room, New Orleans; Jere Scott Ltd. at Stanley Korshak, Chicago. Panty stockings, Round-The-Clock, available at fine department stores. Michael Abrams shoes. Bloomingdale's; Hudson's. **Page 347:** Redwall. Yves St. Tropez, NYC; Flair, Englewood NJ; David's, Palm Beach. . . . Versace cotton/Lurex T-shirt and camisole. Gianni Versace Boutique, Coconut Grove FL; Pino's Seattle. . . . Joan Helpern. Bloomingdale's; Jordan Marsh, Boston; Ann Taylor, Chicago; Trouvé, Fort Worth TX. . . . Zoran dress worn with Robert Lee Morris belt. . . . Halston Sportswear top and pants. Late March, all Halston Boutiques. . . . Jewelry by Yves Saint Laurent. All Saint Laurent Rive Gauche Boutiques. . . . JMS subsidiary of Aurea Jewelry Creations. Bloomingdale's. . . . Fortunoff at Fortunoff, NYC. . . . Jewelry by Yves Saint Laurent. All Saint Laurent Rive Gauche Boutiques. . . . Formfit Antron III teddi. Saks Fifth Avenue; Wieboldt's, Chicago. . . . Monet. Saks Fifth Avenue, NYC; Neiman-Marcus. . . . Vanity Fair nylon/Lycra bikini. Bloomingdale's; Jordan Marsh, Boston; Marshall Field's; Joske's, Houston; Bullock's. . . . British Khaki. Jenny B. Goode, NYC; Nan Duskin; Balliet's; Abercrombie & Fitch, Beverly Hills, Nelly Stallion, Seattle. . . . Guido Pasquali, available in bronze/rawhide at Barney's, NYC; Ruth Shaw, Baltimore; Via Lusso, Chicago; Lina Lee, Beverly Hills; Chez Catherine, Palm Beach and Canada. . . . Joan & David. Ann Taylor, NYC; Marshall Field's. Shown with Burlington Hosiery. At fine department and specialty stores. **Page 348:** Jerry Kott. Bergdorf Goodman; Ultimo, Chicago. . . . Colony Designs. Henri Bendel; Caché, Florida; Country Club Fashions, Los Angeles. . . . Ciani. Saks Fifth Avenue, NYC; John Wanamaker; Jordan Marsh, Florida; Emporium-Capwell, San Francisco. . . . Phillippe. Bamberger's. . . . Ben-Amun. Jere Scott Ltd. at Stanley Korshak, Chicago; Little Lanes, Ontario, Canada. . . . Jody Morlock. Patricia Field, NYC; Commander Salamander, Washington DC. . . . Bottega Veneta, NYC and Beverly Hills. . . . Andrew Geller at Bonwit Teller, Boston. Hue silk knee socks, about $12. Charles Jourdan Boutiques NYC, Atlanta, Beverly Hills. . . . Redwall. David's, Palm Beach. . . . Ben-Amun. Bloomingdale's. . . . Jewelry by Yves Saint Laurent. All Saint Laurent Rive Gauche Boutiques. . . . Marsha Breslow. Bloomingdale's. . . . Bobby Breslau, NYC, made to order. . . . Belt by Yves Saint Laurent. Saks Fifth Avenue; all Saint Laurent Rive Gauche Boutiques. . . . Bali frosted peach polyester satin bra at fine stores. **Page 349:** All jewelry, Isaac Manevitz for Ben-Amun. Earrings at Sakowitz. Necklace at Bloomingdale's; Marshall Field's. **Page 350:** Earrings, Mark Spirito. Saks Fifth Avenue, NYC. Linen from Pratesi, NYC, Palm Beach, Bal Harbour, Beverly Hills. **Page 351:** Blouse fabric by Gandini. Skirt fabric by Lanaponte. Earrings, Esther Gallant. Henri Bendel. **Page 355:** Earrings, Robert Lee Morris at Artwear, NYC.

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